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Dear Readers

It's holiday time again and if you are anything like me, it is only when you plan your packing that you realise you have nothing that goes with that lovely print skirt! Don't despair, we have a pattern to fit the time still available - from a simple vest or T-shirt to an elegant pleated cardigan.

This month, Part 3 completes our set of pull-out conversion charts and we hope you will find them a handy reference.

One of the nicest compliments we have received is that MKM is such a good read and this issue is no exception. Newer knitters in particular should find it helpful as our experts explain techniques such as basic ribs, mock rib hems, single motifs and cut and sew. There may be a hint or two here for longer term knitters as well.

Have a wonderful holiday!

Sheila

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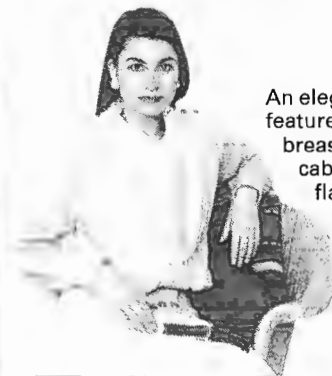
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An elegant cardigan features double-breasted buttoning, cabled welts and flattering front pleats echoed by vertical laddered 'stripes' on the back and sleeves

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Our telephone number is (0628) 770289. Our fax number is (0628) 777335.

NEWS LINE

**Fax or 'phone
0386 833489
your direct line to
our News Editor**

**Keni
Freeman**

MACHINES AND ACCESSORIES

Keyto have notified us of their latest cabinet. This one is for all of you with Singer machines and the System 9000. Those of you with motor drives fitted to your machines can also benefit from the new Keyto unit as you can now store away your machine complete with motor drive and your System 9000 programming unit with monitor. The cabinet houses any Singer double-bed machine with motor drive unit and the tall cabinet beside it then takes the rest of the equipment such as monitor and console. As an optional extra you can purchase the storage bench seat complete with cushion; this slides

under the cabinet when not in use. The price of the cabinet is around £160.00, the cabinet and bench £230.00 and the Console Unit £120.00. The units come in a choice of two colours, Honey Teak or Warm Walnut and the Console Unit is available in either left or right-handed opening options. At present Keyto can deal

with all enquiries, but it is hoped that the Singer shops will be marketing the units shortly. Further details from Keyto, Unit 2, Halliwell Industrial Estate, Wapping Street, Halliwell Road, Bolton BL1 8DN.

There are many machine knitters who are disabled in one way or another. One of the problems that seems to affect disabled machine knitters is casting on when using the ribber. Now P.D.B. Engineering have come up with an accessory to help those of you experiencing difficulties in this way. The "Easi Ribber Cast-On Comb Fixer" is a bit of a mouthful but has been designed primarily to aid the disabled, but obviously will be of general use as well, as it simplifies the operation of fitting ribber combs. A very simple

gadget, this is how it works. You first remove the wire from your ribber comb and place the Ribber Comb Fixer in the centre of the comb with the front of the Ribber Comb Fixer facing you. Then offer up the Ribber Comb Fixer between both machine beds using the long handle and when in position, replace the wire. In effect the Ribber Comb Fixer gives your arms a bit more length. Because it has the clip at the end I am also sure that other uses will be found for this accessory. The mail order price is £5.95, plus 80p post and packing, a total of £6.75. Further details from P.D.B. Engineering, 51/53 Robert Street, Northampton.

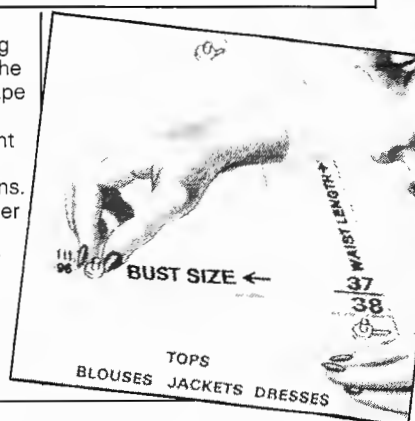


ABBREVIATIONS

alt = alternate(ly)
beg = beginning
ch = chain
cm = centimetres
cont = continue(ing)
dc = double crochet
dec = decrease(ing)
foll = following
g = grams
HP = holding position
in = inch(es)
inc = increase(ing)
K = knit
mm = millimetres
MT = main tension
MT - 1, MT - 2, MT - 3 = one, two, three full sizes tighter than main tension
MT + 1, MT + 2, MT + 3 = one, two, three full sizes looser than main tension
MY = main yarn
N(s) = needle(s)
NWP = non working position
P = purl
patt = pattern
RC = row counter
rem = remain(ing)
rep = repeat
ss = stitch size
st(s) = stitch(es)
st st = stocking stitch
tog = together
UWP = upper working position
WP = working position
WY = waste yarn

At recent exhibitions I have noticed a new company marketing something called a Bonfit Patterner. For those of you who use dressmaking patterns for knitting or sewing, the Bonfit Patterner is a patterning system available for trousers, skirts and a selection of tops. The system is a variety of tough but flexible plastic panels that slide precisely into a required figure shape. To set your own size simply slide the panels into shape and lock into position. Once you have the size and shape you can trace round the design and there you are. I am told that the Bonfit brochures contain from 34 to 45 designs to provide an almost endless mix and match combination. When I was training in the fashion business, we used what was called the "Basic Block" and shaped our designs on

it. The Bonfit appears to be the basic block but instead of having to draw your design, you slide the panels to achieve whatever shape you require. I don't think that it could be any simpler and it might save you money rather than purchasing dressmaking patterns. I am told that the Bonfit Patterner will be on view at various exhibitions throughout the year but further information can be obtained from Mr. M. Carter, Central Promotions, Mulberry House, Tal-Y-Bont, Conwy, Gwynedd LL32 8SF.



CORRECTION

In our June issue we gave you the wrong date for the Annual Machine Knitting Show to be held at Jay-Gee of 100 Station Road, Taunton. The correct date is Saturday November 16th. For details ring 0823 336815.

BOOKS/ PATTERNS



When you hear she is a top cage and aviary bird breeder, employed by specialist magazines as a cockatiel expert, then you may wonder why I am writing about Caroline Holtby. Well, Caroline has a hobby!

You guessed it, machine knitting! It started a few years ago, when part of Caroline's work involved drawing bird pictures. These were created by her daughter Linda and from them, intarsia designs were produced and sweaters sold, decorated with the bird designs.

Now Avian Knitwear is a thriving design business with bird fanciers and breeders ordering garments. At the beginning of this year this side of the business had all but overtaken her main enjoyment of bird breeding, so from January 1991 Caroline

launched the designs as charts allowing others to knit the design for themselves. The charts are A3 in size and come complete with notes for each design including a colour key. Each design costs £1.95 or £1.75 if six or more designs are ordered. There is a wide variety of bird designs from Cockatoos and Macaws to Parakeets, Budgies and Zebra Finches. You can see by the photographs just how detailed the designs are. Further information from Avian Knitwear, Design Dept, MKM, 34 Brockhurst Road, Gosport, Hants PO12 3DE or telephone 0705 501680.

APRIL COMPETITION RESULT

Our birthday issue competition was bad news for our postman as those five super prizes attracted a massive response from you.

From among loads of entries, these were the five winners and the prizes that they can look forward to:

Doreen Hay of Strabane, Northern Ireland wins a Silver Reed SK280 punchcard knitting machine.

Una Toyne of Scarborough, North Yorkshire wins a Hague Hand Linker.

Mrs M. Dobbs of Lydney, Gloucestershire wins £100 worth of Bramwell yarns.

Mrs S. Stocks of Newsome, Huddersfield wins a Calcuknit from B.S.K.

M. Leverett of Kirton Holme, Lincolnshire wins a knitting machine lamp from the Hertfordshire Knitting Centre.

Congratulations to all of you and many thanks to the sponsors for these generous prizes.

If you are disappointed but would like to know if you had the right answers, here they are:

MADE	EDAM
DRAW	WARD
SMART	TRAMS
DEVIL	LIVED
REGAL	LAGER
REMIT	TIMER
REWARD	DRAWER
STRESSED	DESSERTS

BOOKS BY ANGELA N. GORDON

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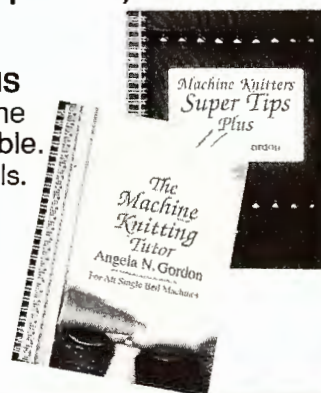
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MKM

16/12

* Post coupon or use separate paper to avoid cutting magazine

NEWS LINE

If you are in the Malvern area, then you will know **Sherwoods**. This company specialises in quality knitting yarns and has recently launched a new range of mercerised cottons. The new yarns have been treated by the mercerising process to give a smooth silky finish, and are being marketed both as a 4 ply and double knitting. For those of you with a technical disposition, the DK is a 6x2/16 crepe twist, whilst the 4 ply is a 4x2/16 crepe twist, but is also available as a 2x2/16 and 2x2/16 yarn. Because of its construction this yarn is suitable for braids and tassel making and is an easy to wash yarn that retains its shape well. The colour range is quite stunning with some sixty shades and whether you are a knitter, embroiderer or want to crochet the yarn, it is certainly worth looking at this cotton. If you require a shade card of the full shade range, please send £1.00 to cover envelope and postage. Further information from Sherwoods, 39 Church Street, Malvern, Worcs WR14 2AA.

details of stockists can be obtained from T. Forsell & Son Ltd., Blaby Road, South Wigston, Leicestershire LE8 2SG.

This quote comes courtesy of The **Yorkshire Mohair Mill's** "Charisma Mohair", leaflet.

"Mohair does not come from a Mo. It comes from the Angora Goat." - I did like reading that bit! The leaflet goes on to explain where the word Mohair comes from and how The Yorkshire Mohair Mill produce their yarn. As Michael Caine would say, "Did you know... that there are six and a quarter million Angora goats in the world. Each animal provides on average two kilos of hair when shorn. The total output of mohair, however, is a mere one quarter of one per cent of all natural fibres." Thank you, The Yorkshire Mohair Mill for that leaflet. Further details about their full range of yarns can be obtained from them at Gibson Street, Bradford BD3 9TS.

Amberlyarn have introduced a 4-ply cotton yarn, suitable for standard gauge machines. It is hand-washable and is available on a 350g cone. There are 14 shades including the basics and the fashionable. This supersoft

combed cotton is so fine and soft that it can be used for tuck stitch and will knit as fine lace! Chunky machine owners can use two ends together for their machines. Details about Amberlyarn stockists can be obtained by sending an SAE to Amberlyarn, Dock Mills, Dockfield Terrace, Shipley, W. Yorkshire BD17 7AW.

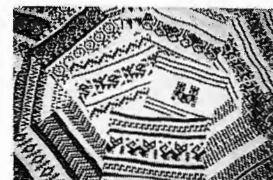
YARNS

Bramwell have added quite a few colours to their range of yarns. Their Double Knitting range has another eleven colours added, including Lichen, Warm White, Bilberry, Jade and Aster. The Texas Chunky range has six new colours, including those mentioned in the Double Knitting range, as has Bramwool, with a total of five new colours. The Bramwell Aran is a 100% wool range on a 1000g cone and there are now nine shades including Saxe, Navy, Denim and Grey Mix. Brushed May and Marquess are being discontinued, but if you require these yarns for a particular pattern, please contact F. W. Bramwell and they can advise you where they can be obtained. Details of stockists can be obtained from F. W. Bramwell & Co. Ltd., Unit 5, Metcalf Drive, Altham Lane, Accrington BB5 5TU.

Forsell have introduced a 2 ply super-combed cotton to their yarn range. This hand-washable cotton is available in twenty shades and is on a 250g cone. You can also use two ends of this yarn together to knit as a four ply. Colours include basics such as black, white and navy, as well as pastels and fashion shades. Further

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BOOKS AND PATTERNS

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A couple of new books recently launched by Wendy Phillips are **Just the Job** and **Alphabets and Numbers**. The first book includes over 30 cartoon designs of working men and women such as a fireman, policeman, chef, painter and decorator, mechanic, nurse, shop assistant and even

two machine knitters.

This book is for 24 stitch punchcard and electronic machine owners.

Alphabets and Numbers has a wide variety of styles enabling

you to add your name or

personalise your knitwear with messages. The designs range in size from around half an inch to four inches. There are also sideways knitted letters and a children's alphabet with pictures. Both books cost £3.99, including post and packing and have thirty-two pages packed with ideas. As each book has a full colour front cover showing all the designs, you will find them good value for money. For your copy write to Wendy Phillips (Designs), P.O. Box 5, Windermere, Cumbria LA23 3AN.

New books to look out for from Amberyarn: **Little Rascals 4** contains the usual mix of contemporary and classical punchcard designs and characters. **Summer Tops** is a comprehensive collection of styles and designs. **Designer Book 2** features textured knitting. Due to popular demand, Amberyarn have adapted all twenty patterns from their Duomatic Design Book to suit any Japanese machine with ribber.

Basic Jacquard Book 2 completes the Amberyarn step-by-step guide to creating and knitting using this technique;

Step by Step Guide to Knitting Skirts, a simple to read and understand book for all those wanting basic skirt designs coupled with hints and tips. There are many more books in the Amberyarn range. Further details about prices, the books and the name of your local Amberyarn stockist can be obtained by sending an SAE to Amberyarn, Dock Mills, Dockfield Terrace, Shipley, West Yorkshire BD17 7AW, or telephone 0274 596875.

Bonnie's Wools have a new book out written by Rita Rubery. It is called **Three of a Kind** and contains three garments all knitted from one basic shape. The first garment uses a punchcard for embossed jacquard, the second is knitted sideways on a single bed in three colour slip stitch and the third is knitted on a Passap/Pfaff machine in AX tuck stitch. The book is available from Bonnie's themselves and stockists of their products and costs £2.95. You might also like to know that Bonnie's Sable Collection that was out of print, has been re-printed and contains new Sable Shade Cards, along with 17 designs and is also priced at £2.95. Further details about both books can be obtained from Bonnie's Wools, Ltd., 1273 Bristol Road South, Northfield, Birmingham B31 2SP.

Ferda Deniz is a new name to us but she has just brought out a super book, **Mix and Match, Hidden Treasures of Peru**. Using ancient Peruvian designs Ferda has created a wealth of ideas for punchcard and electronic machines. Rather than specific patterns you will find bits and pieces that can be matched together. Ferda suggests design possibilities with some of the patterns and there are photocopies of the knitted swatches as well. A very useful book, priced at £3.99, inc p&p. Further details from Ferda Deniz,

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NEWS LINE



Freeline

This month we have as our Freeline a super pair of scissors. The Lift and Snip scissors have been created by H. Cubitt-Bexfield and at just five inches long, they feature a curved section at the end of the lower blade. This enables individual stitches to be lifted and snipped with much greater speed and ease than conventional straight pointed scissors. Apparently the accuracy of the cutting action makes lift and snip scissors ideal when required to unpick seams or stitches (don't we all end up doing that at some time or another?). Made from high quality stainless steel, the blades are hand ground, giving superb cutting edges. They will be retailing at around £6.00 in shops but thanks to H. Cubitt-Bexfield, we have twenty-five pairs of Lift and Snip Scissors to give away. To enter the draw, simply write to us with your name and address and on the front of your envelope mark "August Freeline". Then send it to Machine Knitting Monthly, 3 Bridge Avenue, Maidenhead, Berkshire SL6 1RR. The first twenty-five names drawn from the post-bag at the end of the month will be sent a pair of these super scissors.

HOT GOSSIP

Do you live in the Cheltenham area? Did you know that you have a new machine knitting shop? The Cheltenham Sewing and Knitting Centre is owned and run by Derek Cox, who many of you knew as one of Knitmaster's Sales Managers. Derek realised the need for a shop in the Cheltenham area, which of course just happens to serve my local area, Evesham, as well. Thank you Derek! You will find the shop at 354 High Street, Cheltenham, near the corner with Devonshire Street. Derek is stocking Brother and Silver Reed machines and accessories, Hague Linkers, Horn knitting and sewing machine cabinets, New Home, Viking and Viscount sewing machines. Derek can also offer service and repairs to all makes of machines. At present Derek offers Bramwell, Yeoman and Denys Brunton yarns and will develop the yarns according to requirement by customers. Pattern books and general publications are also in stock. There is a tuition school upstairs and Derek is happy to visit local clubs to give talks and demonstrations and offers a discount to all club members. What more can I say, I will no doubt meet some of you there sometime!

Forthcoming exhibitions include The London Knitting & Needlecraft Exhibition on the 20th to 22nd September at the Picketts Lock Centre, Edmonton, London. As usual the exhibition will feature daily fashion shows as well as demonstrations by many leading companies. Admission to the show is £3.50 for adults and £2.00 for Senior Citizens. Children up to the age of 14 enter free. In previous years the route to the exhibition has been a bit "round the houses" and I know that a ring-road has been under construction for several years now which is meant to link the area to the M25. Perhaps we will be lucky this year and it will have been completed. We shall have to wait and see.

The second "Creative Stitches" exhibition will take place in the Westpoint Exhibition Centre from 26th - 28th September. It will be three days packed with ideas for sewing, knitting, embroidery and crochet, in fact there will be something for just about every textile craft. Several different types of demonstration will be held throughout each day. Lecturers include Betty Foster on Fashion Making and Pauline Turner on Crochet. Throughout the exhibition, two panels of the

New World Tapestry, designed by Tom Mor of Plymouth will be worked by expert embroideresses and visitors will be encouraged to add their own stitches to this historic masterpiece. The show is open from 10.00am to 6.00pm daily. Further information from ICHF, Dominic House, Seaton Road, Highcliffe, Dorset. Telephone 0425 272711.

Accent on Design will be the tenth anniversary of the Hastings Knitting Club's Seminar. It is being held as usual at the Claverham Community College, Battle, East Sussex, on the 12th and 13th October. Speakers this year include John Allen, Nina Miklin and from Brother, Jackie Marklew. The Master Classes having proved so popular will continue and speakers here include John Allen, Janet Nabney, Gwen Merricks, Ann Brown, Iris Bishop, Wendy Fisher and myself, to name a few. There is a special workshop this year from Stanley Levi, a specialist in beading and embroidery. These are the admission prices. Lectures and fashion show, £7.50. Exhibition and fashion show £5.00. Hot lunch, bookable in advance £3.50. Stanley Levi Workshop £8.00 in advance and general Master Classes, £1.00 in advance, with balance to pay. Full details can be obtained by sending an SAE to Mrs. C. Meek, Hillrise Cottage, Catsfield, Battle, East Sussex TN33 9BB.

I have a bit of news concerning 1992! Last year the first British/American International Knitting Expo was held in Denver, Colorado. It was voted a great success and many British knitters travelled to be there, as well as Australian and European knitters. I now know that a second Expo is being planned for 1992. Atlanta, Georgia will be the venue for the Second British/American Expo and it will be held on the 28th - 30th August 1992. As with last year, it will be organised by F. W. Bramwell & Co. England and Bramwell Yarns USA. The venue is to be the Atlanta Hilton and Towers Hotel and there will be one hundred and fifty "booths", as the Americans call them, or "stands" to us. This is actually twice as many as there were last year. Apparently there will be 2000 resident knitters, all being offered a maximum of six classes a day by a variety of American and British tutors. It will be an interesting venue I feel.

Talking of exhibitions, I have been to quite a few this past month. First of all there was the Sewing for Pleasure exhibition at the NEC, Birmingham. ICHF were the organisers and a busy day was planned for all visitors with on-going talks by many guest speakers, including Betty Foster on Successful Dressmaking, Wearable Art by Peggy Caudwell, Ribboncraft by Kay Anderson and myself on Successful Charting for knitting and stitching.

HOT GOSSIP

After that weekend it was up to Leeds for the Northern Knitting & Needlecraft Exhibition at the Leeds University Sports Hall. As with previous years this was a very busy show with the aisles packed all weekend. It is always the Friday that is the quietest day at any exhibition, which is strange. Many exhibitors were disappointed that the show was packed but sales were not quite as good as previous years. You can appreciate that if you run your own business and have to pay around £400 for the smallest of stands plus the cost of hotel bills, many smaller companies cannot afford to exhibit.

Each day there were talks and several fashion shows. I attended with Sewers and Knitters of Warwick, perhaps my largest local machine knitting dealers. They were selling Brother machines and All-Sew Knit of Birmingham were there with Silver Reed machines. Those of you with Toyota machines, might like to know that John Smith of Knitaid is now offering a mail-order service for accessories and parts. Further details can be obtained by writing to John at 18 Birbets Road, London SE9 3NG.

One thing that did come out of the show was a letter from the

organisers informing the stand-holders that in future when exhibiting only knitwear knitted on domestic knitting machines or hand knitted garments can be sold at the shows. Lately there has been an influx of factory produced garments for sale at the shows. These exhibitions, are meant to offer visitors the chance to purchase materials, accessories or individually made garments. It will be interesting to see what happens at future shows.

I then went up to Harrogate the following weekend for a smaller Craft Fair. This show was different in that admission was free! There was a selection of stands including Andru Knitwear. I do like the garments Andru produces and although created mainly for hand-knitters, they have several machine knitting patterns and all of them allow you to create simple but elegant garments in natural fibres.

Next month sees the British Needlecraft Trade Fair and it will be interesting to see what is planned for our industry in the autumn by the larger manufacturers. Nothing to do with machine knitting this one, just one for vanity. Are you aware that you can purchase, for the sum of £210,

your own personalised vehicle registration number with the J prefix? If you or your husband are contemplating purchasing a new car, you can start with the letter J and then choose the number such as J1 PAM, or J333 SUE. I understand that one loving husband purchased for his wife the registration J1 LLX, which spells Jill, followed by a kiss. Apparently you can choose any

number between 1 and 20, any number ending in 0 from 30 to 900, any number ending in 00 from 100 to 900 or any multiple of the same number such as 22 or 555, excluding 666. The registration is completed with three letters of the motorist's choice, excluding I, Q and Z. Further details by telephoning 0734 757575.

CLUBS & COURSES

Thank you to everybody who is taking the trouble to write in and comment about Clubline, it makes it worthwhile when you do get a response. However, on to more general club topics...

The Latton Bush Machine Knitting Club meet every Wednesday at the Latton Bush Centre, Southern Way, Harlow, Essex, at 8.00pm. Maggie Andrews is the organiser and at each meeting Maggie offers a demonstration to members,

topics include such subjects as Knitted Flowers, Appliques, Permanent Pleats and Punchcards for Lace. If you would like to join the club just go along one evening to the meetings.

The West Filton Machine Knitting Club has changed its venue to the Methodist Hall, West Filton, Shropshire. They will continue to meet on the 4th Tuesday from 7.30pm. Further details about the club can be obtained from Adrienne Powell on 0691 662773.

79►



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1 FLORAL SUMMER TOP

PATTERN RATING

** Fairly easy for knitters with some experience

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines with or without a ribber.

MATERIALS

Brockwell's Mercerised Cotton (3-ply)
1 [1, 1, 1] x 300g cone in White (MC)
Brockwell's Slub/Plain Cotton (4-ply)
1 [1, 1, 1] x 100g cone in Sienna (C)
Crochet hook

GARMENT WEIGHT

Finished garment in second size weighs 285g.

The fibre content of these yarns is 100% Cotton. For further information about these yarns, please write to Brockwell Yarns, Stanfield Mill, Triangle, Sowerby Bridge, West Yorkshire HX6 3LZ

YARN THICKNESS

These yarns are medium fine/medium weight and knit as three/four ply.

MEASUREMENTS

To fit bust 87 [92, 97, 102] cm, 34 [36, 38, 40] in.
Actual size 95 [100, 105, 111] cm, 37½ [39½, 41½, 43½] in.
Length to shoulder 60.5 cm, 23¾ in.
Sleeve seam 3.5 cm, 1½ in.

Instructions are written for the smallest size; larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

30 stitches and 35 rows to 10 cm, 4 in measured over Fair Isle pattern (tension dial setting approximately 7; (MT) and 6); 33 stitches and 40 rows to 10 cm, 4 in measured over stocking stitch on MT-1; (tension dial setting approximately 6).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment. Punch card, as shown, before starting to knit. Fill in pattern card, as shown, before starting to knit. Knit two colour Fair Isle rows with first colour given in back feeder 1/A to knit background and second colour given in front feeder 2/B to knit contrast pattern.

KNITMASTER/SILVER REED ELECTRONIC MACHINES

Place Needle 1 cam between Ns 12 and 13. Press button 1 (left light on) and button 2 (left light on 580 machines or right light on other models).

BROTHER ELECTRONIC MACHINES

Place pattern over centre 0.

FAIR ISLE PATTERN

Using MT-1, K 6 rows MC only (st st). Using MT, K 28 rows MC/C. These 34 rows form pattern.

measures 60.5 cm, 23¾ in. Place marker between sts 27 and 28 at left and right of centre 0. Cast off.

FRONT

Work as for back to *. K 14 rows.

SHAPE NECK

Note patt row on card. Using a

length of MC, cast off centre 8 sts. Using nylon cord, K 50 [54, 58, 62] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. Dec 1 st at neck edge of every row until 35 [39, 43, 47] sts rem, then on every foll alt row until 27 [31, 35, 39] sts rem. K 7 rows. Cast off. With carriage at right, unravel nylon cord over rem

BACK

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Push 72 [76, 80, 84] Ns at left and right of centre 0 to WP. 144 [152, 160, 168] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 1x1 rib. Using C, cast on and K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 2 rows. Using MC, K 36 rows. Using C, K 2 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 72 [76, 79, 84] Ns at left and 71 [76, 79, 83] Ns at right of centre 0 to WP. 143 [152, 158, 167] Ns. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-3 and C, K 2 rows. Using MC, K 36 rows. Using C, K 5 rows. Using MC, K 36 rows. Using C, K 2 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in C evenly along the row. Unravel WY when work is completed.

1ST AND 4TH SIZES

Inc 1 st at right edge.

3RD SIZE

Inc 1 st at each end.

ALL SIZES

144 [152, 160, 168] sts.

ALL MACHINES

Insert card and set to first row without locking. Set RC at 000. Cont in Fair Isle patt, K 94 rows. Work measures 37.5 cm, 14¾ in.

SHAPE ARMHOLES

Cast off 4 sts at beg of next 2 rows. Dec 1 st at each end of every foll alt row until 108 [116, 124, 132] sts rem *. K 52 rows. RC shows 176 and work

Ns bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side reversing shapings.

SLEEVES

Push 152 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and MC, K 1 row. Dec 1 st at each end of next and every foll alt row until 136 sts rem. Transfer every alt st to its adjacent N, leaving empty Ns in WP. Using MT+1, K 1 row. Using MT-2, inc 1 st at each end of every foll alt row until there are 152 sts. Make a hem by placing loops of first row worked in MC on to corresponding Ns. Set RC at 000. Using MT-1, K 2 rows. Transfer every alt st to its adjacent N, leaving empty Ns in NWP. K 6 rows.

SHAPE TOP

Dec 1 st at each end of next and every foll alt row until 124 sts rem, K 1 row. Cast off 8 sts at beg of next 12 rows. Cast off rem 28 sts.

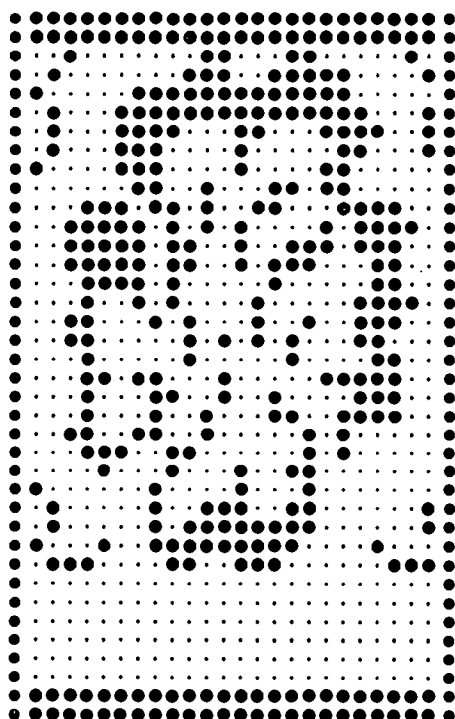
PRESSING

With wrong side facing pin out all pieces to measurements given. Press carefully following instructions on cone band.

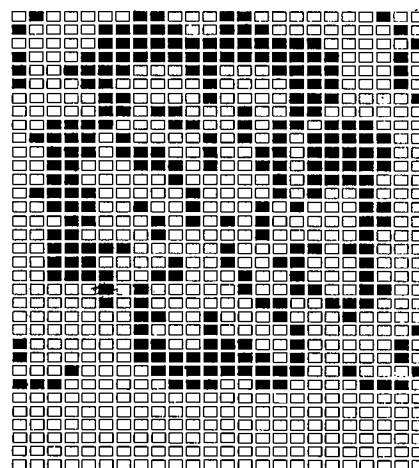
MAKING UP

Join shoulder seam. Set in sleeves. Join side and sleeve seams. Using MC, work crab st around neck edge (1 row of DC from right to left, then 1 row from left to right).





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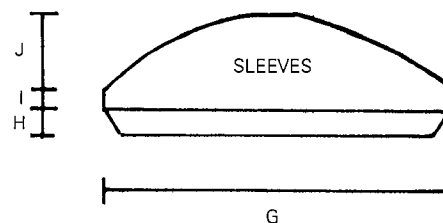
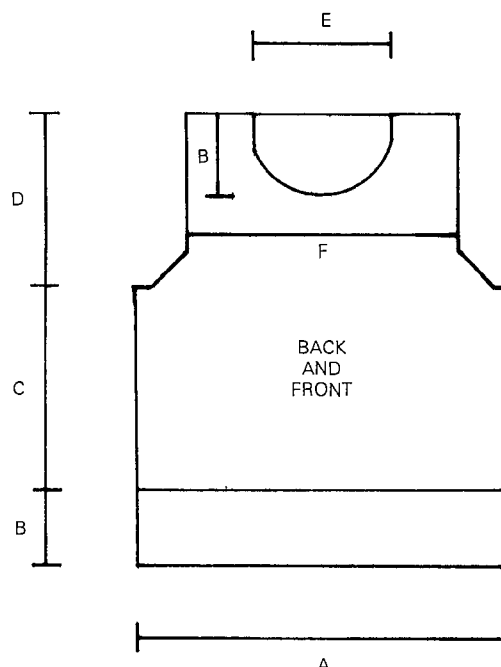
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C = 27 cm	H = 3.5 cm
D = 23 cm	I = 2 cm
E = 18 cm	J = 10 cm

LATCH ON

THE NYLON CORD

If someone asked me what I consider to be the most used piece of equipment supplied with the main machine, I think I would have to say the nylon cord.

Joan Lafferty

I always use this in class when I am casting on. Nine times out of ten a student will say "So that's what that 'thing' is for! I've never used it." Since I work with a Brother machine when teaching, you might think I would use the cast-on comb supplied. There are two reasons why not; firstly Knitmaster users (and for that matter students with the Continental machines) do not have a cast-on comb. Secondly and this is pure laziness on my part, having taken the comb out of the case, I have to fit it back at the end of the lesson, because the machine must be folded up and packed away each week. (Unlike those of us working at home, who seldom indulge in this exercise!)

I do admit that it needs a little practice to cast on with the cord. First step is to thread up the carriage with waste yarn, bring the needles to working position and set the tension for six or seven; tighter or looser than this and it will not work. Then go across once with the carriage. The cord must be placed behind the gate pegs (there's a little "valley" to accommodate it) but not in the hooks of the needles. Finally, hold the ends of the cord really tight and take the carriage across. Occasionally, even an experienced knitter finds that the stitches "bubble up". Beginners give up in despair but I don't worry, I have another try and invariably it works. Don't ask me what I have done wrong – I don't know! Flushed with success, a beginner often goes on knitting about ten rows. This won't do either – just four rows then remove the cord; more than this and the work catches round the gate pegs. A few weeks ago I found this happening to me – and I had only knitted four rows. I was demonstrating to a very experienced knitter and couldn't think what had gone wrong, until I noticed she had her close-knit bar in place. This will not happen to a new knitter, because the close-knit bar is normally only used in conjunction with the ribber when doing double

jacquard work. However, it does tighten the tension on normal single bed knitting, so some people leave it *in situ* for just this purpose. Not when doing single bed casting on though!

Some instruction books suggest using the nylon cord between the waste yarn and the main yarn when knitting a hem. I have stopped teaching this method to beginners. In the first place it is only possible to thread up two yarns at a time – main and waste. The books tell us to hold the nylon cord above the carriage for this one row – not easy for someone not used to getting the tension right. If this technique is mastered the books then go on to tell us to remove the cord after a few rows. This, too, can spell

down in the non-working position. Some knitters say they still get a grubby line, even when doing this.

I have never had any trouble myself, but if the nylon cord method does not work the only remedy is to take the stitches off altogether on waste yarn. I remember two hints on this subject which I viewed with suspicion. One was to put Blu-tack over the needles in hold – if I did this I know for sure I would have plastic 'goo' knitted into the garment. The other method was to place sticky tape over the needles. I did try this one and found the sticky tape knitted in with the yarn!

At this point let me tell you about George. I have mentioned before that I have to fold up the school knitting machine after every lesson – and this includes putting the nylon cord into the accessories box. However carefully I (or one of the students) put this away there is almost always a knot in the cord next lesson. I can only conclude that I have a little gremlin who follows me from school to school (at one time I was teaching in four different centres). So I called my little gremlin "George" because no woman would be so stupid as to put knots in nylon cords! (Apologies to any male readers – only joking!)

But joking apart, knots do occasionally appear, so immediately one is spotted it is much better to spend a few minutes undoing it, rather than cutting the end off the cord – unless you have an endless supply of cords (and money!).

reach. My students would tell you that I hang my cords on the floor! Indeed, when I pull one out of work it often does end up on the floor. But that is only because I am concentrating on whatever I am demonstrating. In any case, I don't have the convenient hook at school.

Another use for the nylon cord is in conjunction with the ribber. Suppose, for example, you wish to do some circular knitting. Cast on in the usual way with waste yarn and knit a few rows. Knit one row with the nylon cord, then set for circular knitting with the main yarn. If you don't mind a bit of hand knitting it is easier to do socks in the round with this method.

When making socks on the machine one has either to do the whole piece flat, or do the ribbing first, which will be flat, then transfer stitches on either end to the ribber and knit the main part of the work in the round. It is a bit tricky to weight the work satisfactorily. By making a "false start" with the nylon cord the weights are already in place so there is no problem there. When the work comes off the machine the stitches can be picked up on to sock needles and the welts knitted in the round by hand.

While we are talking about welts the nylon cord has another use in this area. Many knitters consider the cast on edge too loose. This can be overcome by putting a steel sock needle into the edge stitches and pulling downwards. Or some knitters hook the yarn over the connecting peg on the ribber – but this is only available to knitters with the newer Brother ribbers. A friend gave me a tip which has proved very satisfactory (provided I don't forget). She knits the first zig-zag row then puts the nylon cord over the work and continues in the usual way, inserting the comb and doing the circular rows and so on. The cord stays there until the work is off the machine. Then the comb is taken out; a good tug on the two ends of the cord closes up the stitches and makes a very satisfactory finish.

Finally, do give your nylon cord a beauty treatment occasionally. Even the pretty coloured ones go a nasty shade of grey with constant use. Give them a nice wash when you are washing your hands – say when you go to bed at night. The cords will be nice and dry by morning and look much more cheerful to use.

P.S. Nothing to do with nylon cords! A lady wrote a letter a few months ago referring to one of my articles. She said she "... had to laugh" and then added "Sorry Joan". Please don't apologise, dear reader (as the Victorian magazines used to say). I try to add a little humour to my articles, so I take your remark as a compliment!

"When making socks . . . it is a bit tricky to weight the work satisfactorily. By making a "false start" with the nylon cord, the weights are already in place so there is no problem there."

disaster. Giving a mighty tug on the cord can unship the stitches already knitted. Much better to go from waste yarn to main yarn, cutting the edge stitch of the waste when the work is off the machine, and pulling on the end of this yarn.

I have a more important use for the cord further up the garment when it comes to shaping the neck. The old instruction books (and for that matter the old patterns) used to tell us to push needles to hold while working the first part of the neck. But when knitting with light yarn this can make a dirty line where the stitches are held. The nylon cord can be used to avoid this. Push the needles forward so that the tips of the latches are just beyond the gate pegs. Then lay the nylon cord across the needles (with the latches open) and pull back each needle individually until right

Someone is now wondering why I don't tie my nylon cord on to a cotton reel or something. The cleaning brushes supplied with the Knitmaster machines have holes drilled in the handle part; it is intended to tie the cord in the hole then wind it round the plastic handle. This would appear to be a good idea, as would tying it on a cotton reel. Except, that is, when using the cord to take the stitches down to non-working position. Then the weight of the brush or cotton reel can pull the stitches out of place, so that they knit in where not required. It is fine to wind the cord on to these items, but while you are doing this you could be knitting six rows, which may not be much to the "casual" knitters, but time is money to anyone knitting commercially. I have a hook beside my knitting machine and an assortment of nylon cords hang there, in easy

2



2 COTTON VEST TOP

PATTERN RATING

* Easy to knit.

MACHINES

This pattern is suitable for standard gauge machines with or without a ribber.

MATERIALS

Brier Hey Plain Cotton 4-ply.
1 [1] x 500g cone in Cinnamon (MY)

GARMENT WEIGHT

Finished garment in second size weighs 280g.

The fibre content of this yarn is 100% Cotton. For further information about this yarn, please write to Mary A Mickle/Brier Hey, Mytholmroyd, Hebden Bridge, West Yorkshire HX7 5PF.

YARN THICKNESS

This yarn is medium weight and knits as four ply.

MEASUREMENTS

To fit bust 82-87 [92-97] cm, 32-34 [36-38] in.
Actual size 97 [107] cm, 38½ [42½] in.
Length to shoulder 53 [57] cm, 21 [22½] in.

Instructions are written for the smaller size, larger size follows in square brackets. If only one figure is given, it applies to both sizes.

TENSION

30 stitches and 42 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 7).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment.

BACK

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using MY, cast on 148 [162] sts in 1x1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 18 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 146 [161] Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and MY, K 35 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MY evenly along the row. Unravel WY when work is completed. Inc 2 [1] sts. 148 [162] sts.

ALL MACHINES

Set RC at 000. Using MT, K 126 [136] rows. Work measures 34 [36] cm, 13½ [14½] in.

SHAPE ARMHOLES

Cast off 8 [9] sts at beg of next 2 rows, 4 sts at beg of next 2 [4] rows and 2 sts at beg of next 8 [10] rows. Dec 1 st at each end of next and every foll alt row until 100 sts rem *. K 45 [49] rows.

SHAPE NECK

Using a length of MY, cast off

centre 40 sts. Push 30 Ns at left to HP and cont on rem sts for first side. K 1 row. Cast off 2 sts at beg

of next and foll alt row, K 1 row. Dec 1 st at beg of next and every foll alt row until 20 sts rem.

SHAPE SHOULDER

Cast off 7 sts at beg of next and foll alt row, K 1 row. Cast off rem 6 sts. With carriage at left, push rem Ns from HP to UWP. Finish to correspond with first side, reversing shapings.

FRONT

Work as for back to *. K 11 [15] rows.

SHAPE NECK

Using a length of MY, cast off centre 10 sts. Push 45 Ns at left to HP and cont on rem sts for first side. K 1 row. Cast off 5 sts at beg of next row, K 1 row. Cast off 4 sts at beg of next row, K 1 row. Cast off 3 sts at beg of next row, K 1 row. Cast off 2 sts at beg of next and foll 2 alt rows, K 1 row. Dec 1 st at beg of next and every foll alt row until 22 sts rem, then on every foll 4th row until 20 sts rem. K 20 rows.

SHAPE SHOULDER

Cast off 7 sts at beg of next and foll alt row, K 1 row. Cast off rem 6 sts. With carriage at left, push

rem Ns from HP to UWP. Finish to correspond with first side, reversing shapings.

NECKBAND

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using MY, cast on 188 sts in 1x1 rib. * K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 8 rows. Transfer sts for st st. Using MT, K 1 row. Using WY, K a few rows and release from machine *.

MACHINES WITHOUT RIBBER

Push 188 Ns to WP. * Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-1 and MY, K 4 rows. Using MT-2, K 9 rows. Using MT-1, K 4 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MY evenly along the row. Unravel WY when work is completed. Using MT, K 1 row. Using WY, K a few rows and release from machine *.

ARMHOLE BANDS

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using MY, cast on 144 [162] sts in 1x1 rib. Work as for neckband from * to *.

MACHINES WITHOUT RIBBER

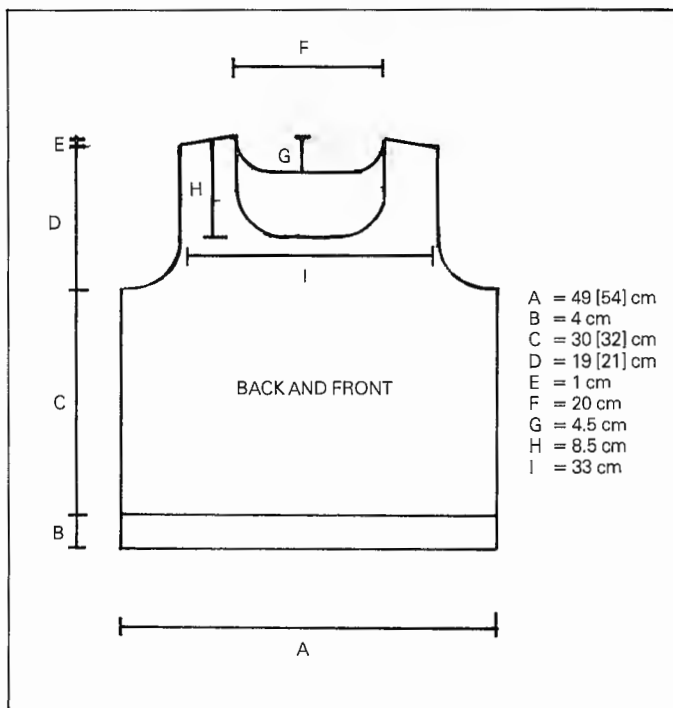
Push 143 [161] Ns to WP. Work as for neckband from * to *.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Join right shoulder seam. Pin neckband into position. Unravelling WY as required, backstitch through open loops of last row worked in MY. Join left shoulder and neckband seam. Pin armhole bands into position. Unravelling WY as required, backstitch through open loops of last row worked in MY. Join side and armhole band seams.



TEACH-IN

Mock Rib Hems

Having spent the last few months learning how to tackle the catastrophes and calamities that can befall machine knitters, I hope you're now feeling more confident about tackling the various stages that go into making a garment.

Ann Kite

Writing about catastrophes, calamities and confidence in one sentence may seem like a contradiction. However, I always find that if I know what to do when something goes wrong, I do feel more confident and what once seemed like a calamity now only feels like a hiccup.

This month I'm going to write about mock rib hems. I know a lot of knitters don't like them, but knitted properly they can be very effective and in the early days of a knitting career most knitters find them a great deal easier than using a ribber.

To be effective, a mock rib hem needs to be knitted on the right needle set up, at the right tension and finished in the right way.

First, the right needle set up. Many manuals suggest knitting a 1×1 mock rib. That is, one needle in work, one needle out of work. I

don't find this effective. The result often looks like stocking stitch knitted at a loose tension. I much prefer a 2×1 mock rib. This is knitted with two needles in work, one out of work and the result is much tighter and firmer.

As with all these articles, this is one to "read and do" sitting at your machine. So bring 60 needles (30 on a Chunky) to working position. Now return every third needle to the out-of-work ("A") position. You will end up with the edge needle on one side at 30 and on the other at 29. So if you were knitting a garment requiring 60 stitches, you would have to increase 1 stitch after finishing the welt.

I always like to have a pair of needles at each edge as well, so if when setting up the needles I end up with a single one at one side, I bring an extra needle into work to

make a pair. This extra needle will have to be decreased at the end of the welt.

The cast-on is done with waste yarn. Waste yarn is yarn used when knitting the garment, but which will not be a part of the finished garment. It is used a lot in machine knitting and most knitters keep the ends of cones to use for this purpose. The waste yarn should be a smooth yarn in the same ply and a contrasting colour to your main (that is garment) yarn.

I suggest you start by using as the main yarn 4-ply on a standard gauge machine, and chunky or Aran yarn on a chunky.

You can still use the weaving brush cast-on with the above needle set up. I wrote about the weaving brush cast on in the first article in this series (in the March issue). If you remember, to cast on you had alternate needles in working position ("B") and holding position ("D" on Knitmaster/Silver and "E" on Brother and Toyota). When knitting a mock rib hem, you still have to bring the alternate needles of the *working* needles to the holding position. So ignore the needles in "A" position and bring one of every pair of needles in the working position to the holding position. It doesn't matter whether you bring the first or second of each pair forward as long as you're consistent. You end up with one needle in "A" position, one in the working position and one in the holding position.

Set the carriages for stocking stitch. The holding lever(s) are set to knit and the weaving brushes should be in the working position. On Knitmaster/Silver punchcard and modular electronics the side levers should be forward. At

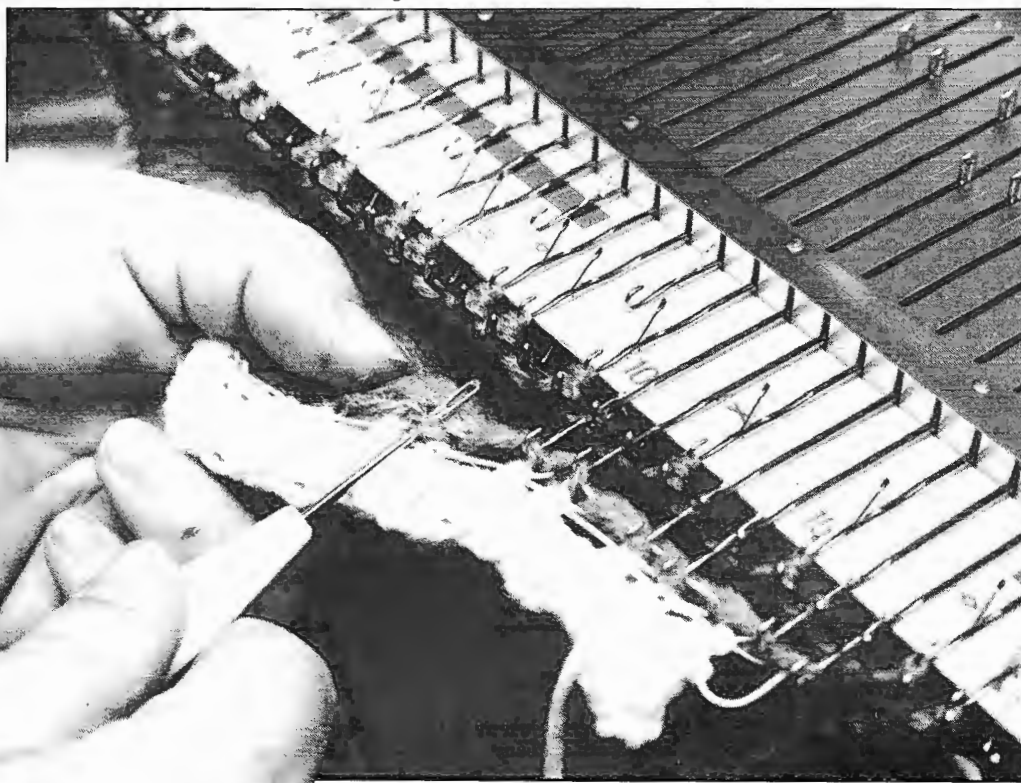
tension 4, cast on and knit 8 rows (6 on a Chunky) using the waste yarn. Break the waste yarn and remove it from the sinker plate. Return the weaving brushes to the non-working position.

You now have to knit a row using the nylon cord at tension 5. You can hand feed the nylon cord. To do this, thread the cord in feeder 1 or A of the sinker plate and hold the cord in your hand vertically above the sinker plate. Push the carriage across with the other hand, always keeping the hand holding the nylon cord above the sinker plate. Let the cord feed gently through your hand. If you can't keep up with the flow and you're running out of cord, stop in the middle of the row and give yourself some more cord before carrying on. You don't want the cord to pull tight as this would result in small stitches, which will make life slightly difficult when you come to turn up the hem.

You're now ready to begin the actual hem. Put the row counter to 000 and then knit 1 row with your main yarn at tension 5. Reduce the tension to 3 and knit 19 more rows (9 on a Chunky). Turn up the tension to 5 and knit 1 row. This is the fold row. A loose row, that is a row at a higher tension, will give a neat fold to your hem. Now return to tension 3 and knit another 20 rows (10 on a Chunky).

Bring all the needles on the main bed to working position ready to turn up the hem. You are going to pick up *all* the stitches from the first row knitted in the main yarn. Having brought all the needles to working position, you have one-third more needles waiting to receive a stitch than you have stitches. This means you have to miss every third needle. However, it isn't quite this simple. If you look at the stitches you're about to pick up, you'll find you're actually going to pick up the loops between the stitches, and there are two sizes of loops. (Look in the middle of the row, it's more obvious there). There are two sizes of loops because the hem was knitted with needles out of work and where a needle was out of work you have larger loops between the stitches. Now let's return to the needles. At the moment you have two needles with stitches on and one needle without a stitch, all the way across. Empty needles make a hole when knitted, so when picking up the loops you must make sure that every empty needle receives a loop. However, in the same way that an empty needle makes a hole, a large loop put on an empty needle will tend to show when knitted, so you want to make sure that every empty needle receives a small loop.

Picking up one loop at a time with the transfer tool to turn up the hem.



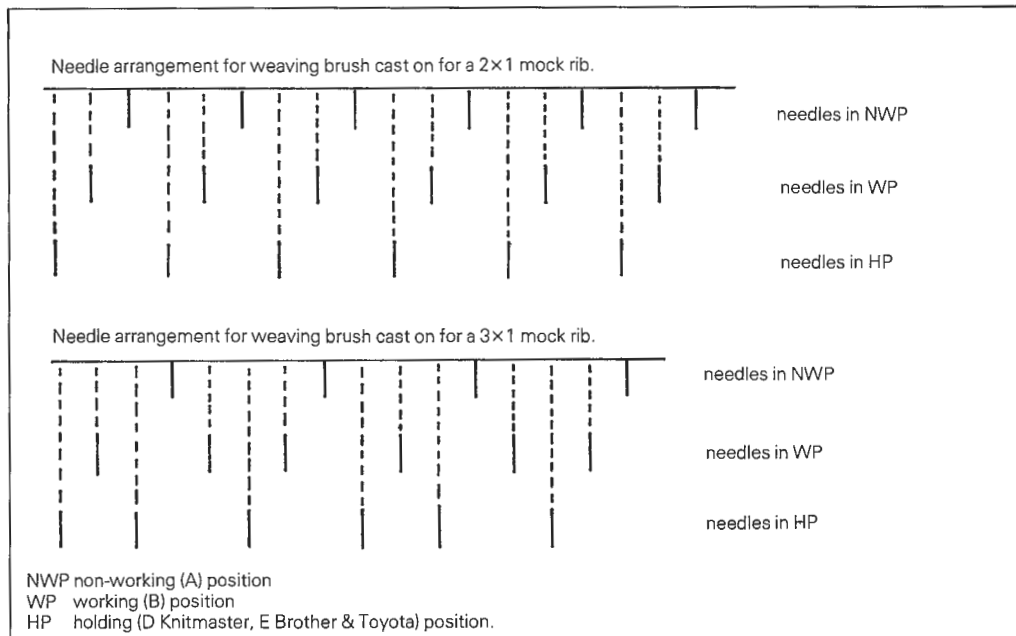
To summarise, as you pick up the loops, make sure that the small loop goes on an empty needle, the large loop on a needle with a stitch and the needle you miss should already have a stitch on it.

If you hold your transfer tool in the correct way, that is across the palm of your hand with the hand turned slightly upwards, (not like a pencil), you'll find it very easy to pick up just one loop at a time. If you hold your transfer tool like a pencil, you'll find yourself digging at your knitting and often picking up two loops.

When you've picked up all the loops, hold the knitting back and down against the sinker posts and move the needles as far forward as they will go. This will make the next row easier to knit.

Change to tension 5 and knit a few rows. You can now remove the nylon cord and the waste yarn will fall away. Before removing the cord, check the edges of your knitting. The cord often gets caught up in the edge of the knitting and will need unravelling with a transfer tool before pulling the cord out. If you don't free the ends of the cord, when you *do* pull the cord out the ends will make a tight knot which can be impossible to free. You should also make sure that you keep the cord free of knots when not in use, as a knot anywhere along the cord will make it difficult if not impossible to free.

Now knit about 20 rows before stripping off your sample. It probably still doesn't look very impressive, but finishing it correctly will make all the difference. Insert a ruler into the hem, gather the knitting together, and pull down *hard* on the ruler. The hem should lengthen and pull together. To set it into its finished shape, steam it. If you've used wool, you can steam press. If you've used acrylic, then steam but *don't* press. Hold the iron a



centimetre or so above the knitting and allow the steam to penetrate it. Allow the knitting to cool and dry before moving it.

Now let's go back and look at the tensions you used when knitting the hem. As I described how to knit the hem, I told you what tensions to use and I chose tensions that I know most machines would knit at, using the yarns I suggested. So really those tensions are approximate and you will get even better results with your mock ribs if you use tensions that are *exactly* right.

So how do you decide on the exact tension? First you decide the tension you are going to knit the garment at. If you are following a written pattern, you have to find the number on the tension dial that gives you the same number of rows and stitches per 10 centimetres that the pattern was written for. (That can be difficult and needs an article in itself). If you're using a charting device, then the correct

tension is the one that gives you a fabric you like and that you think is suitable for the garment you're about to knit.

This tension is your main tension (MT). The first row of the hem and the fold row are knitted at the main tension. The first row is knitted at the main tension in order to give you adequately sized stitches to pick up. As I said earlier, the fold row is knitted at a looser tension than the body of the hem in order to make the fold.

The rest of the hem is knitted on as tight a tension as possible. Every yarn and every machine differs, so you have to find out what this tension is by trial and error *before* you start on your garment.

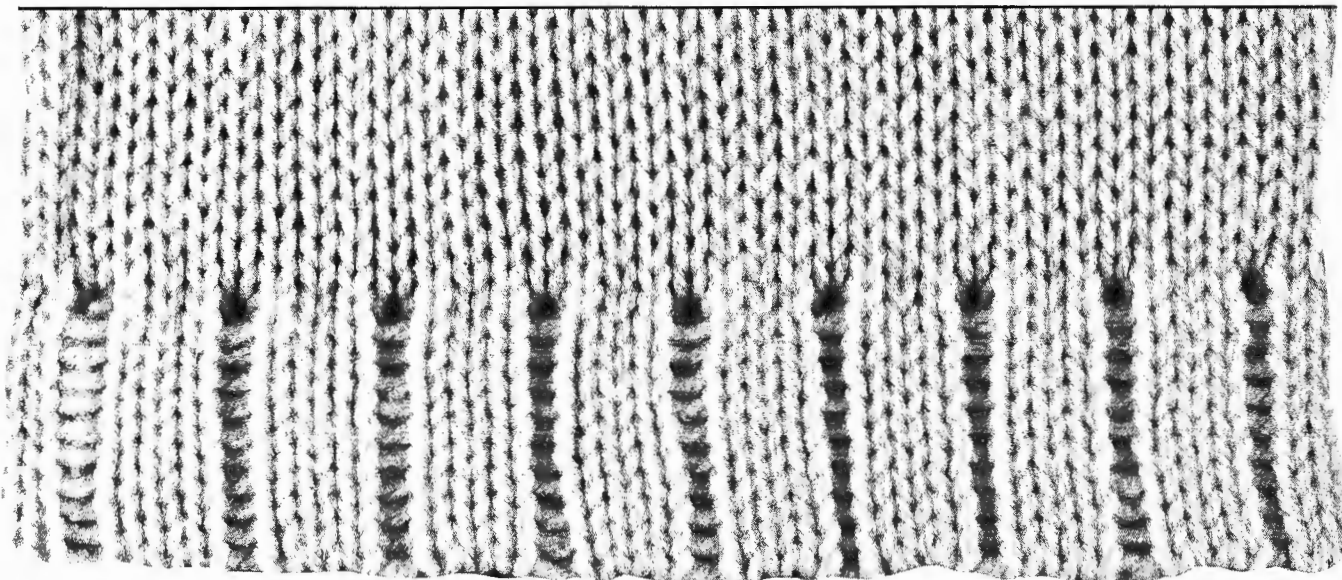
Knit a sample on a 2×1 needle set up. Cast on at your main tension or MT-1 and knit a few rows. Once your knitting is established on the machine, turn the tension dial down two whole numbers. Knit ten or so rows at this tension. Then turn the tension

dial down another whole number and knit ten more rows. If your tension is too tight, you'll find the carriage will jam, or you get loops where stitches haven't knitted properly. So keep decreasing the stitch tension until you can't knit. The lowest tension that *does* knit is the one to use for your hem.

This may sound like a lot of work, but it shouldn't take long, and your reward will be an improved finish to your knitting. Only you can discover the best tension for your machine using your yarn. You'll need to do this every time you use a different yarn. It's not only the ply of a yarn that determines what tension it will knit at, but also its elasticity. The elasticity is affected by the colour and the fibre content. Dark colours will not knit at as low a tension as light colours and cotton and nylon are less elastic than wool so they too need a higher tension.

Because machines vary so much, I believe patterns are

2×1 mock rib hem knitted in 4 ply on a standard gauge machine.



written rather as I wrote my initial instructions. The designer suggests a tension that she thinks everyone will be able to knit at, but it may be a tension that is too loose for your machine.

The pattern for a mock rib hem is usually written thus (I haven't included the instructions for waste yarn and the nylon cord row).

RC000. MT knit 1 row

RC001. MT-2 knit 19 rows.

RC020. MT knit 1 row.

RC021. MT-2 knit 20 rows.

Sometimes a knitter (or the designer) may have chosen quite a loose tension for her main tension, say tension 7 with a 4-ply yarn. MT-2 is then only 5 and this is usually far too loose for a good mock rib hem. So do try MT-3, -4, or even -5 or -6. (The numbers refer to whole numbers, not the dots on your dial).

Finally, if you're using double

knitting on a Chunky machine, you may find that your main tension is so low (say 2 or 3) that even going down to 0 (or R on a Knitmaster/Silver) doesn't give a firm enough rib. A 3x1 mock rib (instead of 2x1) will give a better result.

The principles of knitting a 3x1 rib are exactly the same as for a 2x1 rib. You just have 3 needles in work and one out of work instead of 2 and 1. To cast on, you still move every alternate working

needle to the holding position. When you turn up the hem you'll only have to miss every fourth needle and you still make sure that the large loop goes on a needle with a stitch and that the empty needle receives a small loop.

Next month I'll be writing about the holding position and, if I have space, shaping a round neck using the holding position.

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PEASANT STYLE TOP

Last month a plunging neckline, this month a demure scoop neck on a peasant style blouse but both patterns have a common theme in a motif design for electronic machines which outlines the neckline shape.

Lavinia Lawry-Johns

This pattern is inspired by the lacing and embroidery typical of folk costume and has fake

lacing at the front in the centre of a floral design. It can easily be adapted to actually lace up

by dividing the front and knitting facings with holes to match those in the fronts. Do not work in Fair Isle the stitches which shape the neck on the graph as they are only there to remind you to cast off.

Some dressmaking is needed to set in the puff sleeves. I used a sewing machine to join the seams using a zipper foot so that I could sew very close to the edge for a narrow seam turning.

Some rows in the motif will need a float control thread and

care must be taken when threading the cord through so that it does not catch on the contrast floats. Eyelet holes may be made in the neckband to correspond with the holes in the main piece, as I have done on the garment in the photograph. A cord could also be threaded through the sleeve bands to add to the peasant styling. Knit the band with a hole at every fifth stitch.

Have a happy summer.

3 PEASANT STYLE TOP

PATTERN RATING

** Fairly easy for knitters with some experience

MACHINES

This pattern is suitable for Brother standard gauge electronic machines with a ribber or garter carriage. For Knitmaster/Silver Reed electronic machines, please ignore those parts of the instructions which do not apply to these machines.

MATERIALS

Atkinson's Soft Cotton 4-ply,
1 x 350g cone in Yellow (MC)
Yeoman's Britany 2-ply (use 2 strands together)
1 x 450g cone in Khaki (C).

GARMENT WEIGHT

Finished garment weighs 310g.

The fibre content of these yarns is 100% Cotton. For further information about these yarns, please write to Atkinson Yarn Designer Collection, Terry Mills, Ossett, Wakefield, West Yorkshire WF5 9SA. Yeoman Yarns, 31 High Street, Kibworth, Leicester LE8 0HS.

YARN THICKNESS

This yarn is medium weight and knits as four ply.

MEASUREMENTS

To fit bust 87-97 cm, 34-38 in.
Actual size 99 cm, 39 in.
Length to shoulder 52 cm, 20½ in.
Sleeve seam 7.5 cm, 3 in.

TENSION

32 stitches and 46 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 6).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment. Fill in pattern card, as shown, before starting to knit.

PROGRAMMING

BROTHER

Pattern select switch - middle position

Switch 2 up.

FNP G1, G1, G80, 1-60.

FNP Y60, Y60 Y1

KNITMASTER/SILVER REED

Place needle 1 cam at centre 0. Place point cams between Ns 60 and 61 at left and right of centre 0. Press button 1 (left light on), button 2 (left light on for 580 machines or right light on for other models) and button 5 (M on 580 machines).

EYELET PATTERN

Transfer the 4th st on to the 5th N at left and right of centre 0. Leave empty Ns in WP. K 10 rows.

BACK

Using MC, cast on 75 sts at left and right of centre 0 by hand or in 1x1 rib with ribber. 150 sts.

RC 000: TD2. Cont in 1x1 rib with garter carriage or ribber. K 40 rows.

RC 000: TD6. Cont in st st. K 20 rows.

RC 020: Inc 1 st at each end of next and every foll 20th row until there are 160 sts.

RC 101: K 19 rows.

RC 120: SHAPE ARMHOLES.

Cast off 8 sts at beg of next 2 rows.

RC 122: Dec 1 st at each end of next 6 rows.

RC 128: Dec 1 st at each end of every foll alt row until 120 sts rem.

RC 140: K 50 rows.

RC 190: SHAPE NECK.

Push 85 Ns at left to HP. Cont on rem sts for first side. K 1 row.

RC 191: Dec 1 st at neck edge of next 4 rows.

RC 195: K 1 row.

RC 196: Dec 1 st at neck edge of next row. 30 sts. K 6 rows.

RC 203: TD10. K 1 row. Cast off with a latch tool. With carriage at right, push 50 Ns at right from HP

to UWP. Using WY, K a few rows and release from machine. With carriage at left, push rem Ns from HP to UWP. Finish to correspond with first side, reversing shapings.

FRONT

Work as for back to row 60.

RC 060: Program/memorize patt starting with row 11 (use lace carriage for Brother machines or take carriage across twice without knitting for Knitmaster/Silver Reed machines). Use motif control. With MC in feeder 1/A and C in feeder 2/B, cont in mirror

image single motif Fair Isle. Cont to inc on every 20th row from previous inc to row 96.

RC 096: Cont in Fair Isle and eyelet patt and, at the same time, cont to inc on every 20th row from previous inc until there are 160 sts.

RC 101: K 19 rows.

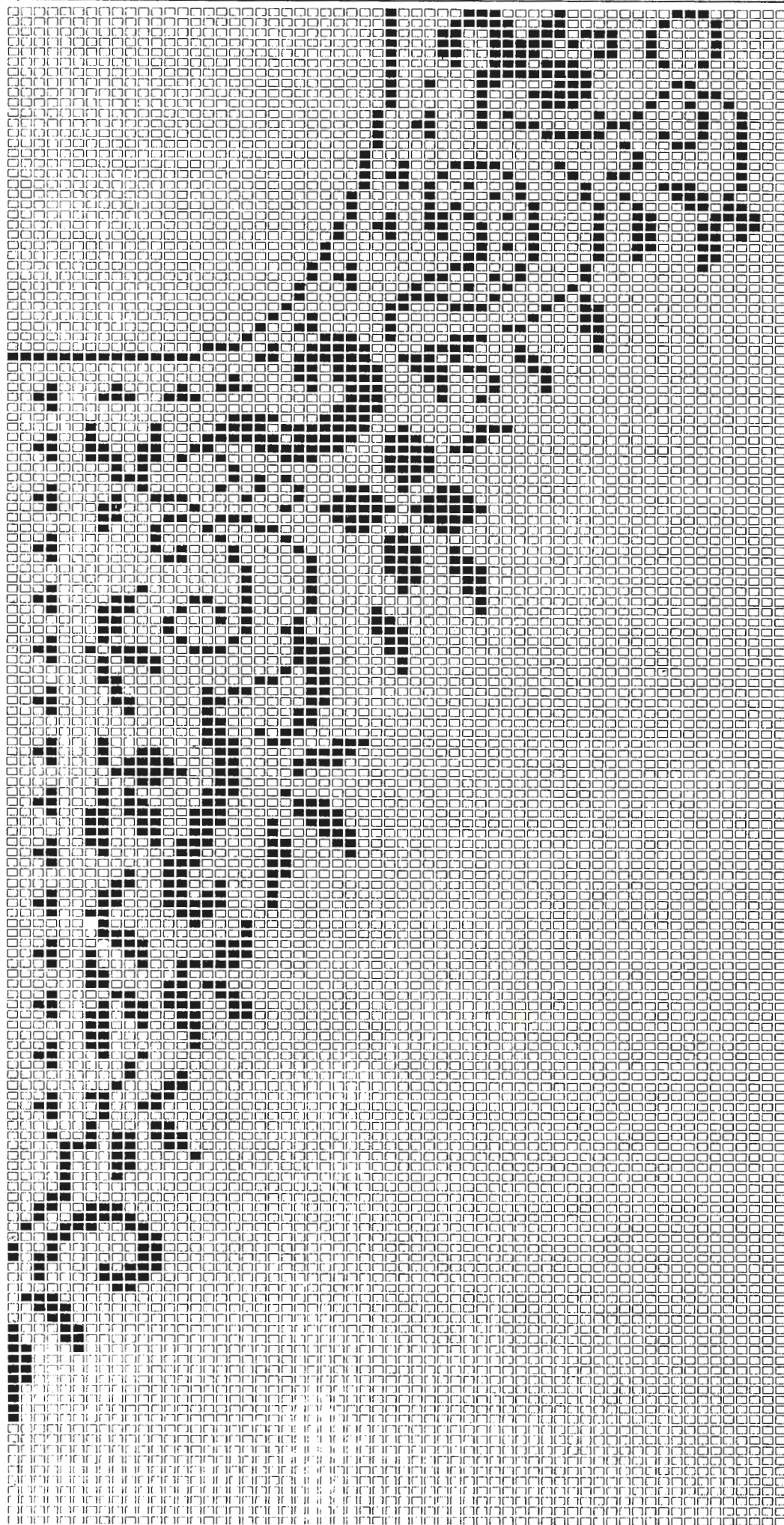
RC 120: SHAPE ARMHOLES.

Cast off 8 sts at beg of next 2 rows.

RC 122: Dec 1 st at each end of next 6 rows.

RC 128: Dec 1 st at each end of every foll alt row until 120 sts rem.





RC 140: K 24 rows.

RC 164: SHAPE NECK.

Note patt row on card. Using nylon cord, K 75 sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 1 row. RC 165: Cast off 3 sts at beg of next row.

RC 166: Dec 1 st at neck edge of next 4 rows.

RC 170: Dec 1 st at neck edge on every foll alt row 5 times.

RC 180: Dec 1 st at neck edge on every foll 4th row 3 times. 30 sts.

RC 192: K 9 rows. End of motif. Cont in st st and MC.

RC 201: K 2 rows.

RC 203: TD10. K 1 row. Cast off with a latch tool. With carriage at right, unravel nylon cord over 30 Ns at right bringing Ns back to WP. Using WY, K a few rows and release from machine. With carriage at left, unravel nylon cord over rem Ns bringing Ns back to WP. Set card to number previously noted. (Brother machines – program motif using lace carriage.) Cont in Fair Isle. Finish to correspond with first side reversing shapings.

SLEEVES

Using MC, cast on 180 sts by hand.

RC 000: TD6. K 30 rows.

RC 030: SHAPE TOP.

Cast off 8 sts at beg of next 2 rows.

RC 032: Dec 1 st at each end of next 6 rows.

RC 038: Dec 1 st at each end of every foll alt row 16 times.

RC 070: Dec 1 st at each end of next 6 rows.

RC 076: Place marker at each end. Cast off 5 sts at beg of next 4 rows. 88 sts.

RC 080: K 1 row. Mark centre with WY.

RC 081: TD10. K 1 row. Cast off with a latch tool.

CUFFS

Using MC, cast on 84 sts by hand.

RC 000: TD6. K 8 rows.

RC 008: TD9. K 1 row.

RC 009: TD6. K 8 rows.

RC 017: TD10. K 1 row. Cast off with a latch tool.

NECKBAND

Join right shoulder seam. Push 164 Ns to WP. With P side facing, pick up 164 sts around neck edge and place on to Ns.

RC 000: TD6. Using MC, K 1 row.

RC 001: TD5-, K 3 rows.

RC 004: Make 2 eyelet holes above previous holes. TD5-, K 2 rows.

RC 006: TD5, K 2 rows.

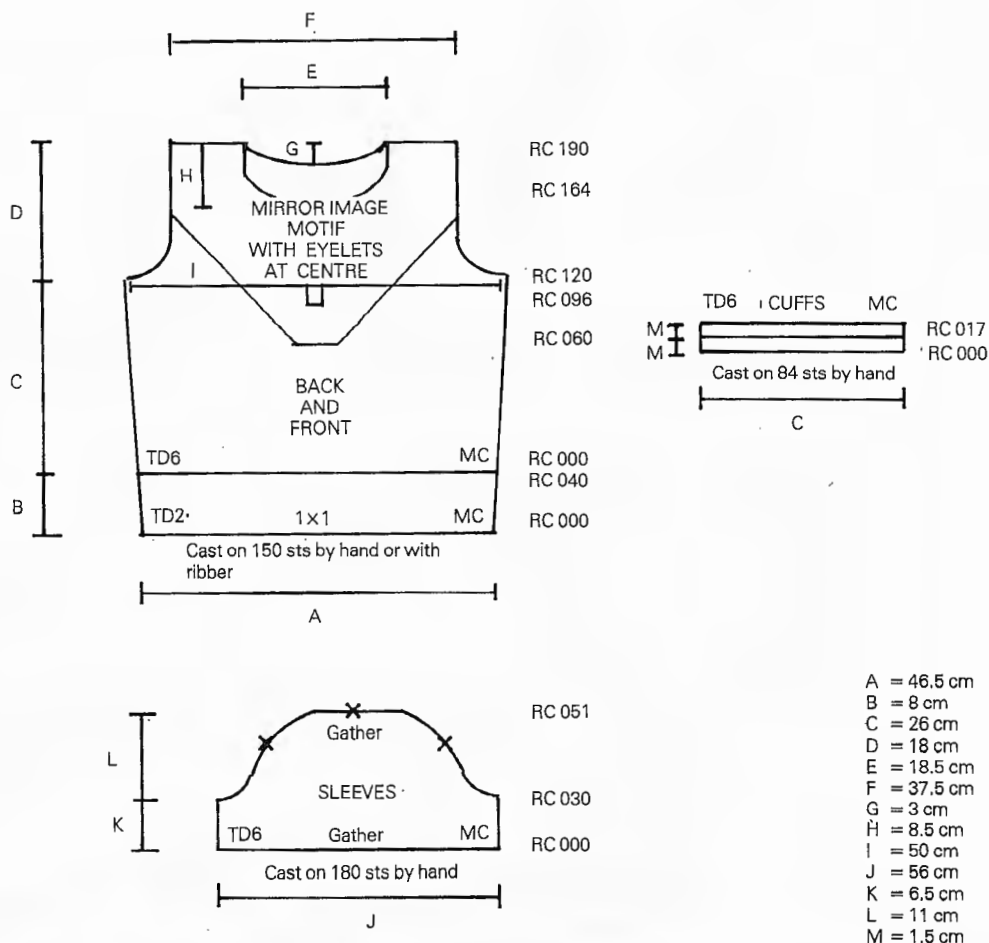
RC 008: TD9, K 1 row.
 RC 009: TD5, K 3 rows.
 RC 012: TD5, K 2 rows.
 RC 014: TD5, K 2 rows.
 RC 016: TD6, K 1 row.
 RC 017: TD10, K 1 row. Cast off with a latch tool.

CORDS

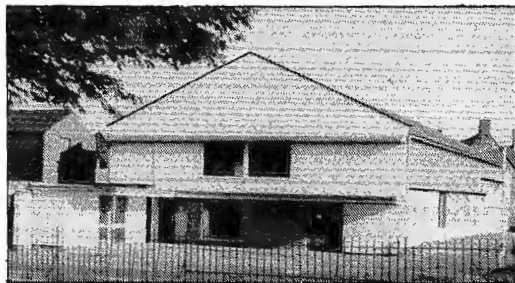
Using C, cast on 3 sts by hand.
 RC 000: TD6, K 300 rows. Cast off.
 Knit another cord of 250 rows, if required for neckband.

MAKING UP

Tidy up back of the motif. Join left shoulder and neckband seam. Gather top of sleeve between 2 outer markers. Set in sleeves. Gather lower edge of sleeves and join to cuffs. Join side and sleeve seams. Fold cuffs and neckband in half to inside and catch down. Lightly steam press. Use a pad to shape top of puff sleeves and press. Thread longer cord through eyelet holes in front forming crosses as shown in photograph. Thread shorter cord through neckband, if required.



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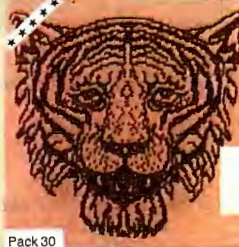
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HELP LINE

Our problem page – not, we hope, an agony column but the place where you can ask the help of other readers who may have the answer to your problem. Please write in if you can help with this month's requests or let us have your own for a future issue. We shall pass the answers on.

Dear MKM

A little while back I read the letter from Olwen wanting a picture of the "Royal Jumper". I know that I had a copy of this book with the pattern in.

I am disabled and live in warden controlled flats, and had made friends with some of the others who live here. One of the tenants had some relatives staying with her who lived in the same place as Olwen and they kindly offered to take back the book to Olwen when they went home – I was only too pleased to be able to help someone. Now I would like to know if someone could help me.

I am looking for a punchcard of a camera. I have as yet been unable to find any – I have looked on the Wendy Phillips list but no luck so far.

I own a Toyota 950 and have been a machine knitter since the late 1940s when I owned a Knitmaster.

I do enjoy reading MKM and look forward to receiving it each month.

**Yours sincerely,
Mrs N. Ford
Fareham, Hants**

Sorry, Mrs Ford, we do not have any camera designs at hand but are sure that we will find you one, can anyone help Mrs Ford?

Dear MKM

I have a Brother 836 and have been machine knitting for about four years. I like to think that I am fairly experienced but when it comes to knitting single motifs, I end up with gaps at each end of the design.

I tried the example given in the instruction book, but I am doing something wrong.

I enclose two samples knitted at tension 7, I have tried changing the tension just whilst knitting the motif, could you please help me?

**Yours sincerely,
Mrs M. C. Glover
Newton-le-Willows, Merseyside**

Having looked at your samples, we see that you are referring to the "ladder effect" at each side of the motif. One cure is to "e-wrap" the motif. Once the row has been knitted, take the motif yarn and

using this yarn "e-wrap" the first needle knitted in the main yarn after the motif, that is the first non-selected needle. This should be done on every row at the side nearest the carriage. This technique of binding the design to the background was taught by Mary Weaver and can be found on page 234 of her book Machine Knitting Technology and Patterns. However, there may be other ways of stopping this problem, and we're sure that we will hear about them!

Dear MKM,

I recently purchased a second-hand knitting machine which unfortunately did not have an instruction book. I have tried without success to obtain one.

I was given your address and told to write to you to see if you can help me.

My knitting machine is called a 'Pine Star' No. 25302408 and it was bought in this country. This is all the information that I can give you.

**Yours sincerely,
Mrs H. B. Slater
Grampian, Scotland**

This is a new one to us, can anyone help Mrs Slater with an instruction book for a "Pine Star"? Unfortunately we do not know whether it is a single or double bed but if anyone has an instruction book and they could send a photocopy of the manual we will send it on to Mrs Slater.

Dear MKM

I have had the same problem as Mrs M. Sanders of Bradford with floppy punchcards, Helpline January '91 issue. I have a Knitmaster 323 complete with the pin she mentions to support the card, but I use a lot of punchcards taken off the rolls and they are already "curly". If they are only normal length I put the punched card in hot water and then let it dry on a flat surface which eliminates its natural roll, but a long card does flop forward even with the pin behind it.

It, of course, cannot be anchored down too heavily as it

has to click round, but I solved the problem with two tiny bulldog clips.

They are only about one inch in length and I clip one each side at the top end of the bend-over in the card or cards. They are just heavy enough to hold the card lightly down on the table but allow it to rotate. Simply move them back up the card every few rows.

I put mine underneath the bend that is on the piece of card nearest the table.

Hope this helps Mrs Sanders, it works for me!

**Yours sincerely,
Mrs Thora Ash
Douglas, Isle of Man**

Dear MKM,

I have written to Singer, but they are unable to help and they suggested that I tried your magazine.

I have a KE2400 Singer knitting machine and have just acquired a "Knit Copy" after a long time of trying. Now I would like to obtain extra sheets for the above.

I wondered if anyone had some left as Singer do not have spares for the Knit Copy and others such as Brother do not fit my machine; the perforations are different at the side of the sheets.

If anyone can help I would be very grateful.

**Yours sincerely,
Mrs M. Morrison
Felixstowe, Suffolk**

We haven't any here, but someone somewhere might have a couple of sheets that they would be willing to part with.

Dear MKM,

Could any of your readers help me? I have a perfectly good knitting machine, but need a Sponge Needle Bar.

The model is a Singer Magic Memory Automatic KE1200.

I have tried many places but with no luck so far.

**Yours sincerely,
Mrs Murphy
Willerby Road, Hull**

As with Mrs Morrison, if there are any readers with accessories for these Singer models who could help, I know both ladies would be grateful.

Dear MKM,

I wonder if anyone can help me.

I have bought a Passap Duomatic 80 knitting machine and am looking for some very easy

pattern books or help in any way on how to use the machine properly.

I would dearly love to learn to knit with it.

**Yours sincerely,
Maureen Morse
Saxton Gardens, Leeds**

There are many good books and patterns available for your machine Mrs Morse and your local knitting machine dealer should be able to put you in touch with a club or tutor, of which there are quite a few in your area. If there are some local Leeds ladies who can help Mrs Morse, could they get in touch and we will forward the information.

Dear MKM

I am writing to ask if any readers have a glove pattern to be knitted on standard gauge Brother 836, whereby the thumb is knitted within the glove, rather than later on. I require patterns in a child's, lady's and man's sizes to be knitted in 4-ply yarn.

I have tried the Bond pattern but that was for chunky machines and it came out far too big.

Can anyone help me?
**Yours sincerely,
Mrs L. Claringburn
Westdale Lane, Nottingham**

We haven't done one ourselves I am afraid, but I am sure that someone out there will help.

Dear MKM

Please can you help me? I bought a Knitmaster 700K three months ago and have been knitting with Bramwell 4-ply acrylic, which knits up fine if I am doing plain stocking stitch, but when knitting Fair Isle, the yarn in No. 1 feeder seems to catch on the needles with the result that the carriage jams. The sinker hook is now bent and the needle needs replacing, not to mention that I have to start all over again. I work at tension 7 when knitting Fair Isle.

Unfortunately I live in a little village where there is no knitting club and I am hoping that someone can help me overcome this problem.

**Yours sincerely,
Mrs Elizabeth Smith
Montrose, Scotland**

This is unusual as we have not heard of this problem before. Perhaps your brushes/wheels are catching as you knit underneath the carriage? We are sure that someone will solve the problem for us. Anyone know the solution?

4 SWEATER WITH STRIPED EDGINGS

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge machines with or without a ribber.

MATERIALS

Spectrum Vermont 4-ply Perlé.
1 [1, 1] × 500g cone in Cream (MC).
1 [1, 1] × 500g cone in Navy (C).

GARMENT WEIGHTS

Finished garment in first size weighs 265g.

The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to Spectrum Yarns Ltd., Bankwell Road, Milnsbridge, Huddersfield, West Yorkshire HD3 4LU.

YARN THICKNESS

This yarn is medium weight and knits as four ply.

MEASUREMENTS

To fit bust 87-92 [97-102, 107-112] cm, 34-38 [38-40, 42-44] in.
Actual size 107 [117, 127] cm, 42 [46, 50] in.
Length to shoulder 54 [56, 57] cm, 21½ [22, 22½] in.
Sleeve seam 14.5 cm, 5¾ in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

28 stitches and 43 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 8).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment.

BACK

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1×1 rib. Push 76 [83, 90] Ns at left and right of centre 0 to WP. 152 [166, 180] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 1×1 rib. Using MC, cast on and K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 1 row. Cont in stripes of 2 rows C and 2 rows MC, K 38 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 76 [82, 90] Ns at left and 76 [82, 89] Ns at right of centre 0 to WP. 152 [164, 179] Ns. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MT-2, cont in stripes of 2 rows C and 2 rows MC, K 38 rows. K 5 rows MC. Cont in stripes of 2 rows C and 2 rows MC, K 38 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in C evenly along the row. Unravel WY when work is completed.

2ND SIZE

Inc 1 st at each end.

3RD SIZE

Inc 1 st at right edge.

ALL SIZES

152 [166, 180] sts.

ALL MACHINES

Set RC at 000*. Using MT and MC, K 107 [111, 111] rows. Work measures 34 [35, 35] cm, 13½ [13¾, 13¾] in.

SHAPE ARMHOLES

Cast off 6 sts at beg of next 2 rows. Dec 1 st at each end of every row until 124 [138, 152] sts rem, then on every foll 4th row

FRONT

Work as for back to *. Using MT and MC, K 1 row. Cont in cable patt over centre 32 Ns. K 106 [110, 110] rows. Work measures 34 [35, 35] cm, 13½ [13¾, 13¾] in.

SHAPE ARMHOLES

Cast off 6 sts at beg of next 2 rows. Dec 1 st at each end of every row until 124 [138, 152] sts rem, then on every foll 4th row until 112 [126, 140] sts rem. K 20 [24, 28] rows. 34 rows less have been worked to shoulder than on back. Cont in st st.

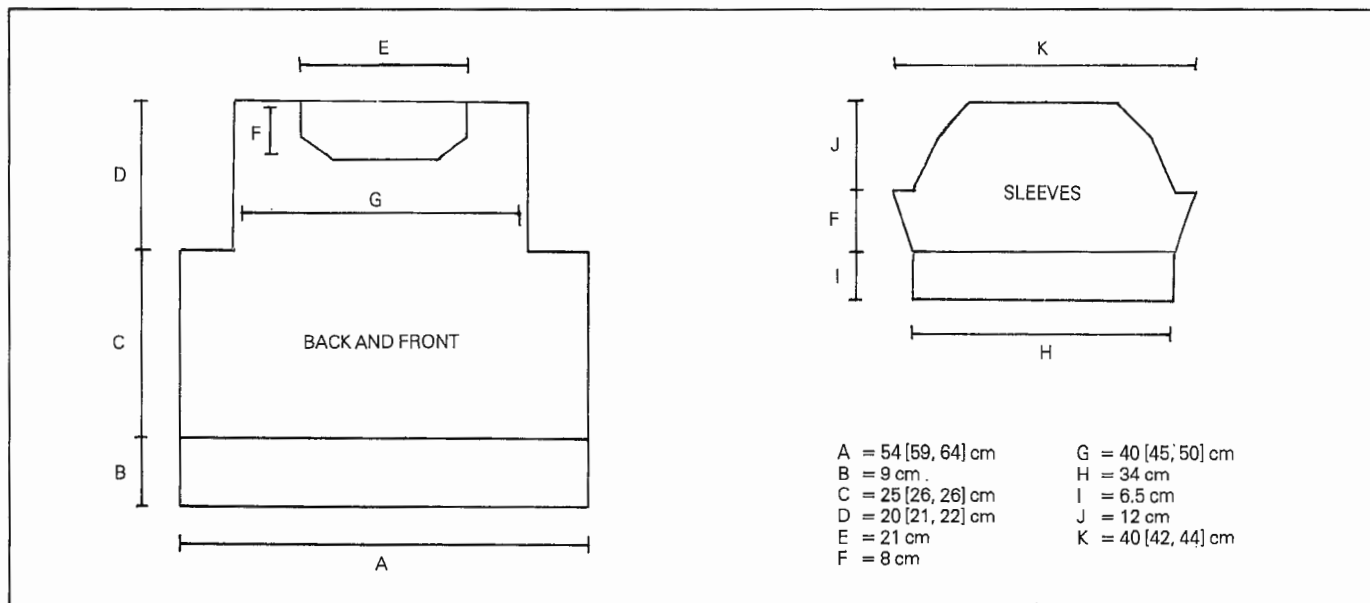
SHAPE NECK

Push 70 [77, 84] Ns at left to HP and cont on rem sts for first side. Dec 1 st at neck edge of every row until 34 [41, 48] sts rem, then on every foll alt row until 26 [33, 40] sts rem. K 10 rows. Using WY, K a few rows and release from machine. With carriage at right, push 28 Ns at right from HP to UWP. Using WY, K a few rows and release from machine. With carriage at left, push rem Ns from HP to UWP and finish to correspond with first side reversing shapings.

SLEEVES

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1×1 rib. Push 48 Ns at left and right of centre 0 to WP. 96 Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 1×1 rib. Using MC, cast on and K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 1 row. Cont in stripes of 2 rows C and 2 rows MC, K 26





QUESTION TIME

It is 'problem solving and sharing' time at the Club again. What has happened in this last month, both good and bad to our Club Members?

Pat Coulston

During one of our Ribber Courses, we were making a Half Fisherman's Rib jumper (tucking on the ribber bed). One of the ladies had a Brother 830 plus a new ribber, a KR850. It was correctly aligned and adjusted (I knew this, as I had put it up for her!) but she was having terrible difficulties with the pattern as it would knit correctly for a while and then bunch up. Over the 'phone, I went through all the usual possible snags she could be hitting. Was the work evenly weighted? Had the comb or wire caught on anything beneath the machine to stop the correct weighting? Was her stitch size correct? Were the needles, on both beds, all in good condition? Was she using a good quality 4-ply yarn? Yes, she was. Baffled, we decided that she had best bring in her machine to the next class and I would test it for her.

This she duly did. I cast on, did some rib and went on to the Half Fisherman's Rib. No problems. "Please," she said, "continue - do some more knitting." This I did and sure enough, the loops started to pile up in the needles and I too was in difficulties. I removed the work, stared at the machine and tried to think. What else could it be? As we were in the middle of the class I gave up and afterwards took it round to our local knitting and sewing machine mechanic, John Major. His first words, after listening to the machine's symptoms, were "Have you checked the retaining bar?" I could have kicked myself. We removed the bar and, as he suspected, the foam was worn down, hence all the problems.

For those of you who do not know what I mean, the retaining bar is the long bar you slide out when changing a damaged needle. This bar holds the needles into the correct position and also ensures that the needles come forward in the correct position, via the carriage, to take the yarn and thus make a stitch. If the foam is worn, the needles come through at an incorrect angle and then you get problems. I have seen this

many times, when stitches mis-knit and drop in different places, regularly and/or occasionally. So, folks, this bar can wear out and need changing - so have a look at yours.

Incidentally, if you know you are not going to use your machine for a long period, remove this bar completely, so that the foam is not in a permanently squashed position. When you return it to the machine, do make *sure* that it goes *over* the needles and not under them.

The next point is to be very careful when ordering and replacing needles. Make sure you specify main bed or ribber needles and, more importantly, if you have a Knitmaster/Silver Reed, state the model number of the machine, that is, 321 or 360. The needles for the machines that

knit true lace are quite different and if you put the wrong ones in and try to knit lace, your machine will be in great difficulties. The other day I asked for Knitmaster needles and was given some. Luckily, as always, I removed a needle from my 360 and checked it against the new ones, only to see I had been given the 321/326/328/500 type. So, before inserting a new needle, do check that it is exactly the same as the ones you have in your machine.

One of our members has a Stirella Iron which she kindly brought in for a demonstration. It looks like an ordinary iron and has two long thick flexes attached to a small 'tank' which contains water. When she wanted to use it as a steam iron, she just pressed in a switch on the iron and out shot the most wonderful jet sprays of steam. We used it on a piece of knitting, just steaming it without touching and the result was incredible. The fabric was beautifully steamed and flat - absolutely ideal for skirts and so on. Also, the iron shot out the steam when held at an angle, that is against the garment that was on a coat hanger. Another switch turned it into an ordinary dry iron.

Sample shows the larger holes of normal lace knitting and the smaller ones produced by the method described.

It was a most impressive demonstration.

Now for a look at this month's garments - some already being worn and some which had been brought in for help.

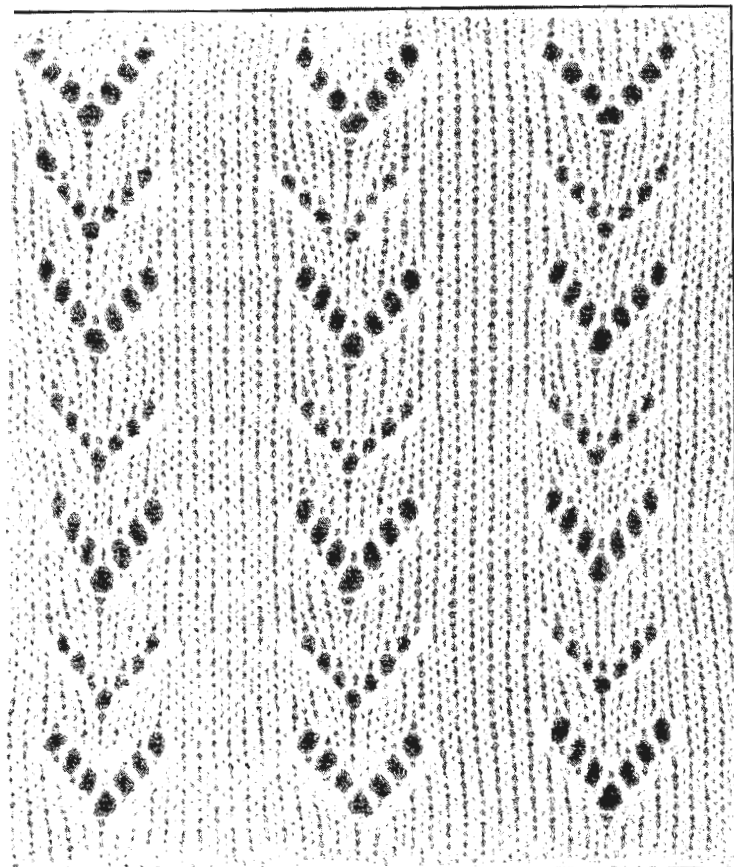
Firstly, a navy and white Fair Isle jacket with two special features. It was lined throughout which turned it into a really warm but classy garment. The lining was made by laying the knitted pieces on top of the lining to get the pattern. It was then cut out, machine stitched and sewn in by hand. The second feature was a flat stocking stitch strip about five stitches wide which was sewn on top of the armhole seam. This broke up the Fair Isle pattern and was a stylish finishing touch.

Next there was a very elegant suit knitted in Artistic. It had a shadow pleated skirt of one strand Artistic, one strand Silky (for a heavier finish, two strands of Artistic is very attractive) and a single strand had been used for the top. Mrs C knew she was going on holiday and couldn't take her machine with her (!), so, on her chunky she knitted a plain garment, took it plus lots of embroidery threads with her and Swiss darned blocks of little flowers on the garment. It looked most attractive.

One member had a real problem. She showed us a rather sad cardigan she had knitted for her husband. He said he liked it but it 'bulged' in the front - half way up! (It couldn't have been his shape could it?) She held it up and one of our dressmaker/knitters was quick to see the problem. The zip she had inserted was all wrong. She had bought the zip first and stretched the garment to fit it. She needed to lay the garment flat, put tiny stay stitches all the way up the fronts, ease the fronts exactly the correct length and then, buy a zip that size and insert it. This way the 'bulge' would be completely eliminated. She said she would do this and bring in the garment next month to show us.

The tip of the month comes from George le Warré. I was watching him transfer stitches from the front to the back bed of his Passap and he was holding a stripper between the beds. On closer examination I saw that he held the metal part of the orange stripper on top of the work, so that the knitting was pushed down, which made the transferring of the stitches really easy - thank you, George!





Q "I have been doing some lace recently, using the hand transferring method as opposed to my punchcard method. I wanted the lace to have a dainty appearance rather than the usual rather large holes that you get when making lace. Any suggestions?"

A "You could try this. Make the hole as usual by transferring the stitch to its neighbour and then, pick up the loop directly beneath the stitch you have transferred and put it on to the empty needle above it. This gives you a smaller hole. The knitted sample shows normal lace alternating with the smaller holes where the loop has been picked up, as described."

Q "I have been doing some plating recently. Can you tell me why the first row always fails to pick up the plating yarn? It is usually, although not always, picked up on the second row."

A "When starting the first row, you must hold the plating yarn beneath and close to the start of the knitting. It is no good tying the plating yarn to the clamp or putting it into the little clip that is on the side of some machines. The angle seems to be wrong and the plating yarn does not get knitted in. If you have the ribber up and a full bed of stitches, you still thread up the plating yarn as usual, but bring the end of it down between the beds and again, hold it close to the start of the work on the machine.

Remember plating is a

wonderful way of using your fine industrial yarns. You can have contrast colours, or, if you have a thin main yarn that needs to be thickened, use a fine yarn in the same colour for the plating. The finished fabric is then much thicker and you cannot see the plating yarn at all.

Plated tuck is very attractive and is knitted just like tuck stitch.

It was suggested that 'plated lace' could be knitted with the Brother lace carriage. I have not tried this, but some of our members said they would experiment to see what happens. I'll let you know the results."

Q "I have just started using my new Knitmaster YC6 and, using the single bed colour changer, wanted to knit a tulip. The knitting was no problem but instead of the background being navy and the tulip green and red, the whole tulip was navy and the background green and red. Whatever am I doing?"

A "What punchcard are you using?"

"One from the basic set that came with the machine."

"That is the problem. For the YC6 (and the Brother single bed colour changer) you need special cards. If you want to use the tulip card that was with the basic set, you must repunch it the opposite way round. Where there are blanks, punch the holes and where there are holes, leave them blank. If you are lucky enough to have an electronic machine, you just have to press the button that reverses the pattern for you."

rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 48 Ns at left and 47 Ns at right of centre 0 to WP, 95 Ns. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MT-2, cont in stripes of 2 rows C and 2 rows MC, K 26 rows. K 5 rows MC. Cont in stripes of 2 rows C and 2 rows MC, K 26 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in C evenly along the row. Unravel WY when work is completed. Inc 1 st at right edge. 96 sts.

ALL MACHINES

Set RC at 000. Using MT and MC, K 1 row. Cont in cable patt over centre 8 Ns. K 2 [1, 3] rows. Shape sides by inc 1 st at each end of next and every foll 4th [3rd, alt] row until there are 112 [118, 124] sts. K 3 [2, 4] rows. RC shows 35 and work measures 14.5 cm, 5¾ in.

SHAPE TOP

Cast off 6 [9, 12] sts at beg of next 2 rows and 2 sts at beg of foll 8 rows. Dec 1 st at each end of next and every foll alt row until 50 sts rem. K 1 row. Cast off 2 sts at beg of next 2 rows and 3 sts at beg of foll 6 rows. Cast off rem 28 sts.

TO JOIN RIGHT SHOULDER

Push 26 [33, 40] Ns to WP. With K side of right back shoulder facing, replace sts on to Ns. With P side of right front shoulder facing, replace sts on to same Ns. Unravel WY. Using MT+2 and MC, K 1 row. Cast off.

NECKBAND

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for

1x1 rib. Using MC, cast on 152 sts in 1x1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 1 row. Cont in stripes of 2 rows C and 2 rows MC, K 20 rows. Transfer sts for st st. K 2 rows MC.

MACHINES WITHOUT RIBBER

Push 152 Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MT-1 cont in stripes of 2 rows MC and 2 rows C, K 5 rows. Using MT-2, K 10 rows. Using MT-1, K 5 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed. K 2 rows MC.

ALL MACHINES

With P side facing, pick up 60 sts across back neck, 32 sts down right side of front neck, 28 sts across front neck and 32 sts up left side of front neck and place on to Ns. Unravel WY. Using MT+2, K 1 row. Cast off.

TO JOIN LEFT SHOULDER

Work as for right shoulder but read left for right.

PRESSING

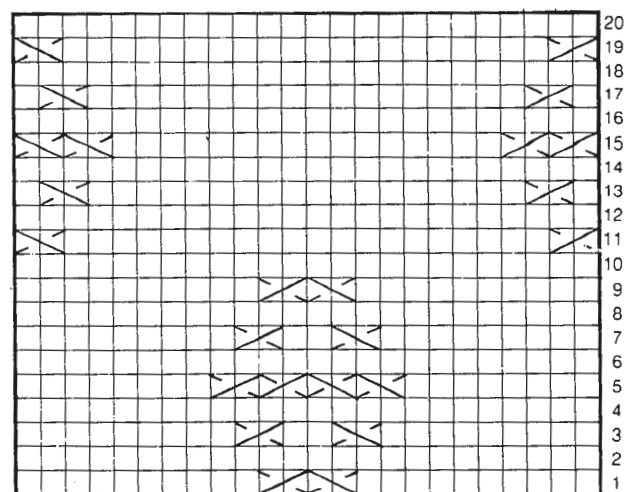
With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Join side, sleeve and neckband seams. Set in sleeves.

MACHINES WITH RIBBER

Fold neckband in half to inside and catch down.



This cable pattern is No. 8 from section VIII of the Harmony Guide to Machine Knitting Stitches and is reproduced courtesy of Lyric Books Ltd., P.O. Box 152, London NW7 3TF.

CABLE PATTERN

☒ = Cross st at right in front of st at left

☒ = Cross st at left in front of st at right

MASTERCLASS

Make your own decoration now, ready to embellish the knitting you will make later. A little at a time soon grows, it's easy and the results are spectacular.

IN PRAISE OF CROCHET

How about crochet? Before you say "Oh no, I'm a knitter", think again. You don't take your machine on holiday, or not usually anyway! Knitting clubs close down for July and August and the "Great Outdoors" beckons. Families visit each other, people

go on holiday and less knitting gets done – but still there are boring bits when it would be lovely to have something interesting to do.

If you have ever tried to hand knit on a train, coach or plane you will appreciate just how difficult

this can be if someone large is sitting next to you in the rather cramped seating – so what can one make then and during long lazy days on the beach or in that Mediterranean cafe? It simply CANNOT take up much room to transport or to do! I did once try marking lots of punchcards and taking these with me. The punch, almost unnoticeable at home, sounded like a gun going off and I only punched one hole. Then I tried tatting. Great fun and you need only a shuttle and a ball of thread. Fine for the beach, but in a confined space the continuous click of the shuttle will lose you every friend you ever had!

Crochet is different. It's silent, it's easy, crochet hooks are only about six inches long – and it's cheap too! Obviously, if you're already a crochet addict, you'll know all this already and can create elaborate and delicate lace edgings and colours in the finest and most complicated Irish crochet, but I'm thinking of something a lot less taxing but equally effective – crochet to embellish and decorate the machine knitting you'll make when you get home or when all the visitors have gone.

Super technique

If you can't yet crochet, invest in one of the many simple instruction books or get a friend to show you how. Use a fairly big hook and four ply or double knitting yarn and learn. It's a super technique and once you can do it there are all sorts of wonderful things you can make.

Edgings are obvious – and as soon as you can manage chains and double crochet you're away – but a lot of edgings are easier to work straight on to your knitting, so keep these until you've knitted your garment at home and concentrate on lace or motifs to sew on. Simple rows of chain loops are most effective or, for a

heavier lace, try covering the loops with double crochet. "Rings" in double crochet make a gorgeous decoration which can be used in all sorts of ways and a simple version of the Irish crochet "rose" makes a beautiful three-dimensional decoration.

Here are some of my favourite ways of decorating knitting. Do try some. Make a length of wide, wide edging from rows of simple chain loops. I would love to use this as an edging for one of Iris Bishop's designs. She has a lovely one based on crochet, a large design and a smaller "all-over" one. This would be most exciting edged with "real" crochet, either heavy or delicate according to your knitting (you could, of course, reproduce her large "crochet" design for an even more dashing effect). The same edge in lurex would be marvellous for a party frock.

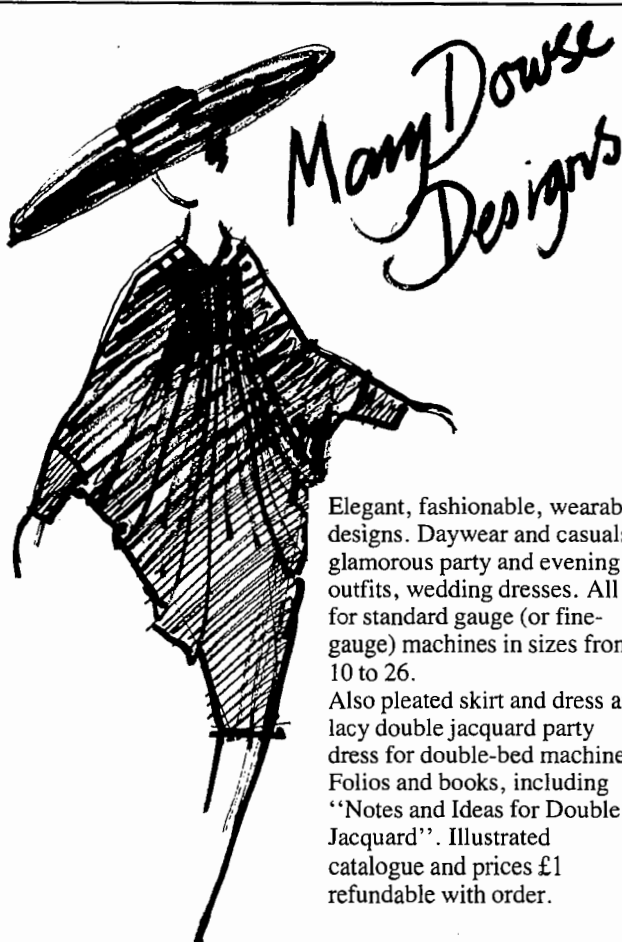
Some of the loveliest sweaters and jackets I've ever seen were Italian ones in fine mohair with an elaborate looking wide "lace" or "insertion" about four or five inches wide applied just above the welt or all round the jacket edges. These were in "antique" golds on pale mohairs, but could be in all sorts of metallic colours or non-glittery if you prefer. The same thing in stark white cotton would look tremendous on a pastel cotton sweater or cardigan.

"Rings" are one of the easiest and most rewarding ideas for decoration. Wind the yarn round your little finger (small ones) or your thumb (big ones) ten times or more, then double crochet closely over the ring. Use these singly, in groups to make "flowers", in rows to make a jewelled chain, or scattered over a sweater.

Extraordinarily easy

Alternatively, when you have completed a ring, finish by a chain four inches or more long. Use these to make a lavish "fringe" to decorate the edge of a shawl or stole. You'll need a lot but if you make a few at a time you'll soon have a bagful ready to edge your new knitting. These really are extraordinarily easy and look like a million dollars when finished.

If you're lucky enough to inherit grandmother's old crochet books, you'll find all sorts of beautiful patterns (or try jumble sales!) They are time consuming and taxing in the fine linen and cotton she used, but spectacular and easy in four ply yarn. I am very lucky to have inherited some ancient books and "fancywork" magazines from about 1880 to 1910 and the designs are absolutely out of this world. Magnificently and unbelievably rich and complicated to look at but mostly chain, double crochet and trebles – all the basic stitches you learn at the beginning. Try your Public Library, they often have gorgeous goodies lurking on the



Elegant, fashionable, wearable designs. Daywear and casuals, glamorous party and evening outfits, wedding dresses. All for standard gauge (or fine-gauge) machines in sizes from 10 to 26.

Also pleated skirt and dress and lacy double jacquard party dress for double-bed machines. Folios and books, including "Notes and Ideas for Double Jacquard". Illustrated catalogue and prices £1 refundable with order.

**Mary Dowse Designs, 50 St Anne's Crescent,
Lewes, East Sussex BN7 1SD**

5 SLIP-OVER WITH CABLE TRIM

PATTERN RATING

** Fairly easy for knitters with some experience

MACHINES

This pattern is suitable for standard gauge machines with a ribber

MATERIALS

Yeoman Cannelé.

2 [2, 2, 2, 2] x 250g cones in Granite (MY).

GARMENT WEIGHT

Finished garment in second size weighs 360g.

The fibre content of this yarn is 100% Cotton. For further information about this yarn, please write to Yeoman Yarns, 31 High Street, Kibworth, Leicester LE8 0HS

YARN THICKNESS

This yarn is medium weight and knits as four ply.

MEASUREMENTS

To fit bust 87 [92, 97, 102, 107] cm, 34 [36, 38, 40, 42] in.
Actual size 102 [106, 112, 116, 120] cm, 40½ [41¾, 44, 45¾, 47¼] in.

Length to shoulder 56.5 [58.5, 59, 59, 60] cm, 22¼ [22¼, 23, 23, 23¾] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes

TENSION

31 stitches and 39 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 7).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment.

BACK

With ribber in position and carriage at right, set machine for 2x2 rib. Push 79 [83, 87, 91, 93] Ns at left and right of centre 0 to WP. 158 [166, 174, 182, 186] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 2x2 rib. Using MY, cast on and K 3 tubular rows. Carriage is at right. Set machine for 2x2 rib knitting. Set RC at 000. Using MT-2/MT-2, K 22 rows. Transfer sts for st st. 1ST, 3RD AND 5TH SIZES
Inc 1 st at each end.

ALL SIZES

160 [166, 176, 182, 188] sts. Set RC at 000. Using MT, K 106 [106, 110, 110, 114] rows. Work measures 32 [32, 33, 33, 34] cm, 12½ [12½, 13, 13, 13½] in.

SHAPE ARMHOLES

Cast off 9 sts at beg of next 2 rows. 142 [148, 158, 164, 170] sts. K 76 [76, 78, 78, 82] rows.

SHAPE NECK

Using a length of MY, cast off centre 20 [20, 24, 24, 26] sts. Push 61 [64, 67, 70, 72] Ns at left to HP and cont on rem sts for first side. K 1 row. Cast off 7 sts at beg of next and foll alt row, K 1 row. Cast off 4 sts at beg of next and foll 3 alt rows. 31 [34, 37, 40, 42] sts. K 6 rows. Cast off. With carriage at left, push rem Ns from HP to UWP. Finish to correspond with first side reversing shapings.

RIGHT FRONT

With carriage at right and using MY, cast on 18 [19, 20, 21, 22] sts by hand. Set RC at 000. Using MT, K 1 row. Cast on 18 [20, 22, 24, 24] sts at beg of next row, K 1 row. Cast on 10 [10, 12, 12, 14] sts at beg of next row, K 1 row. Cast on 4 sts at beg of next and foll 2 alt rows, K 1 row. Inc 1 st at left edge of every row until there are 71 [74, 79, 82, 85] sts. K 82 [82, 86, 86, 90] rows. RC shows 106 [106, 110, 110, 114] and work measures 27 [27, 28, 28, 29] cm, 10½ [10½, 11, 11, 11½] in.

SHAPE ARMHOLE

Cast off 9 sts at beg of next row. 62 [65, 70, 73, 76] sts.

SHAPE FRONT NECK EDGE

Dec 1 st at left edge of next and every foll 3rd row until 31 [34, 37, 40, 42] sts rem. K 4 [4, 0, 0, 1] rows. RC shows 202 [202, 208, 208, 216] and work measures 51.5 [51.5, 53, 53, 55] cm, 20¼ [20¼, 21, 21, 21¾] in. Cast off.

LEFT FRONT

Work as for right front reversing shapings by reading left for right and right for left.

FRONT BANDS

With ribber in position and carriage at right, set machine for 2x2 rib. Push 28 Ns on both beds to WP. Arrange Ns for 2x2 rib as diagram 1. Using MY, cast on and K 3 tubular rows. Carriage is at right. Set machine for 2x2 rib

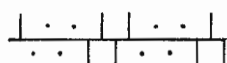


DIAGRAM 1

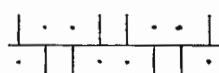
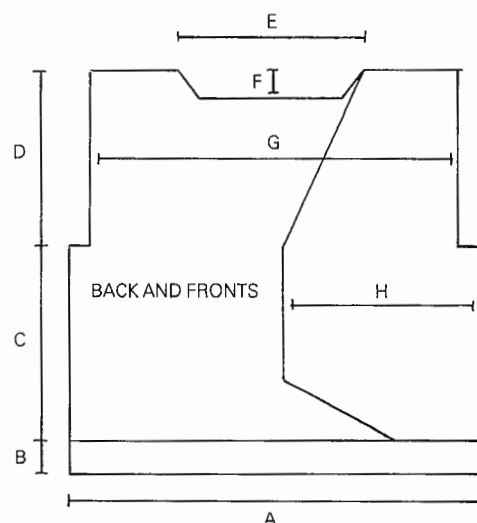


DIAGRAM 2



- A = 51.5 [53.5, 56.5, 58.5, 60.5] cm
- B = 5 cm
- C = 27 [27, 28, 28, 29] cm
- D = 24.5 [24.5, 25, 25, 26] cm
- E = 25.5 [25.5, 27, 27, 27.5] cm
- F = 4.5 cm
- G = 45.5 [47.5, 50.5, 52.5, 54.5] cm
- H = 22.75 [23.75, 25.25, 26.25, 27.25] cm

knitting as in diagram 2. Set RC at 000*. Using MT-2/MT-2, K 320 [320, 330, 330, 340] rows. Cast off.

ARMHOLE BANDS

Work as for front bands to *. Using MT-2/MT-2, K 150 [150, 154, 154, 162] rows. Cast off.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Join shoulder seams. Sew armhole bands into position, sewing 3 cm, 1¼ in at ends to cast off sts of armholes. Join side and rem armhole band seams. Pin front bands around front edges from lower edge of side seams to end of curves, easing in around curved edge. With right side facing, lay garment out on a flat surface and twist bands 3 times to form cables as shown in photograph. Pin each twist into place as it is formed. The last twist should correspond with the start of front neck shaping. Sew into place. Pin remainder of bands along front neck edge and around back neck to centre back, stretching slightly. Sew into place and join centre back seam.



SINGER SPECIAL

BASIC RIB PATTERNS

George le Warré

Ribs are really only possible in all their formats on knitting machines with two beds, and the Superba System machines fall into this category of course, as they are true factory aligned double bed machines.

Ribs contain both plain and purl stitches within every row of knitting and on these machines, the front beds knits the purl stitches and the back bed the plain, arranged in vertical columns above each other, known as "wales".

Ribbing gives a great deal of elasticity to the knitted fabric due to the stitch construction. Plain stocking stitch always has a tendency to curl in upon itself towards the wrong, purl, side, and purl stitches tend to do the same thing. If both are combined within the same fabric, the overall effect of this is to pull the fabric widthways on itself. Because of these effects, the fabric is likely always to retain a certain amount of elasticity, holding itself in shape (which will normally be narrower than stocking stitch, although there are exceptions to this).

This type of fabric is ideal for starting garments, and for use at cuffs and necklines, because it helps not only to maintain a good fit, but also to hold the whole garment in the correct shape and size.

Ribbed fabrics are occasionally used for all over patterns in a conventional ribbing, 1×1, 2×1, etc., but this will give a very figure hugging garment. This is not often seen within the current fashion trends, but does appear within the fashion cycle once in a while, the last time as "skinny-rib" sweaters in the 1970s.

Sections of ribbing are also sometimes used within a garment to give shape without actually shaping the fabric by decreasing the number of stitches used. A good example of this is the type of dress that is knitted in stocking stitch, but has a number of rows knitted in a rib formation at the waistline level. This ensures a good fit to this type of dress, without the need for shaping conventionally.

The conventional carriage settings for rib on these machines

are V keys depressed on both beds, giving a knit/purl elastic fabric, but this does not mean that there are not variations that can be created by the use of other key settings, electronic patterning, the addition of colours and so on, as we shall see. If settings other than V/V are used, the resulting fabric may not be as elastic or springy, but does have definite uses that make unusual and pleasing variations to boost an otherwise "ordinary" garment.

Now we will look at some needle arrangements for ribs that you may like to try. Knitting through the examples given here will help those of you who are fairly new to the craft of machine knitting to be able to select the correct rib types for your garments, as not all ribs are always suitable for all garments.

Generally speaking, the fewer the number of needles working in each group, the tighter the resulting rib, but there are exceptions to this rule, the classic example being every needle rib. This will always turn out to be wider than most stocking stitch based or single bed type fabrics.

DIAGRAM 1

Cast on with the circular rows method (1 row V/V, 2 rows circular, 1 row V/V), with a "three ply" type yarn such as Bramwell DuoMagic. With stitch size 3/3

and both V keys depressed knit about 20 rows. Finish with the carriages at the right.

Press both O keys to cancel the selection (you should always do this when changing settings; cancel first, then reselect, as it avoids damaging the cams within the carriages. You should also always leave your machine, when not in use, with both O keys pressed and in "Neutral", to avoid strain on the cam springs).

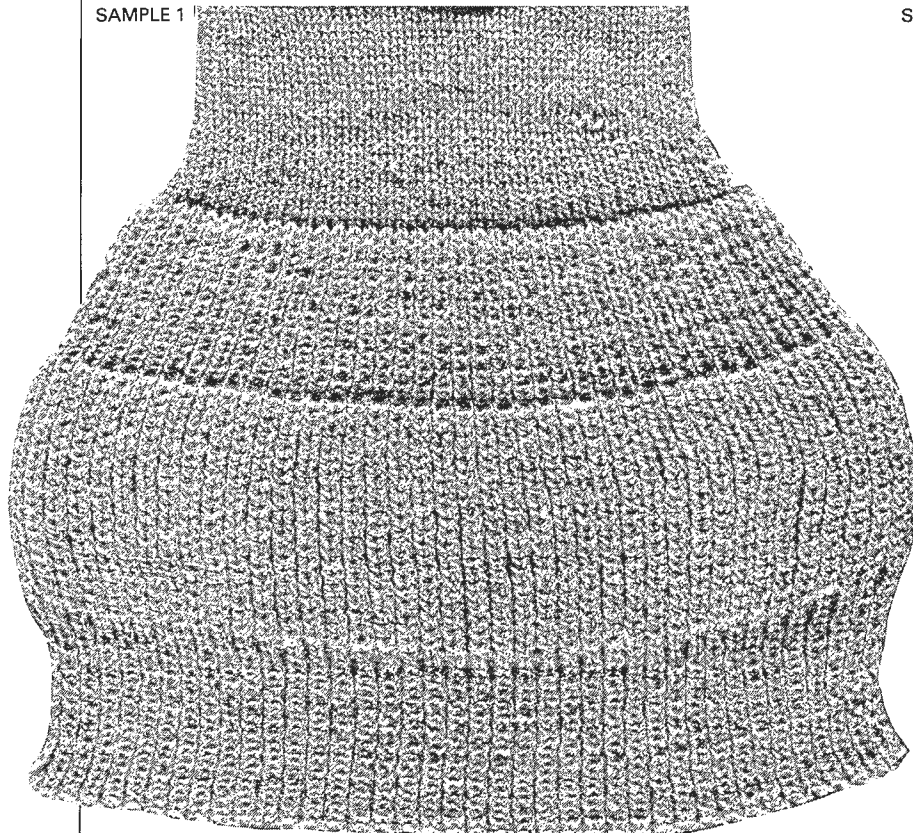
Now press the circular and tuck keys in together on both carriages and set the stitch size to about 6/6 and knit 40 rows. This is Full Fisherman's rib, sometimes also known as English rib.

Now return to the V/V setting, at stitch size 3/3 and knit a further 20 rows.

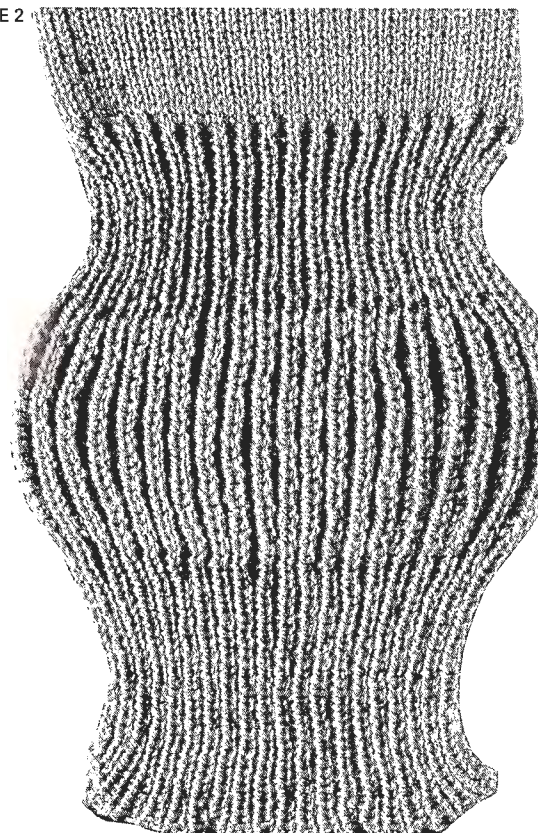
Transfer all the front bed stitches to the back bed. With flow combs opposite, stitch size 6 to 7, back V key depressed and front carriage O to cancel, knit about a further 40 rows and release the fabric from the machine. Pull the fabric hard lengthways after removing the cast on comb. This is always necessary before any resting and measuring, as it helps the stitches close up and take on their final formation.

Look at your swatch. The first part in every needle rib is narrower than the next section in the Fisherman's rib. So every needle rib is fine for most fabrics that are using a Fisherman's rib type setting on every needle. But look at the section of ribbing that follows the Fisherman's rib and the stocking stitch. The rib is WIDER than the single bed fabric. This is not at all what we would

SAMPLE 1



SAMPLE 2



want at the start of a sweater, or for cuffs on sleeves. So an every needle rib is fine for some double bed fabrics, but may not always be suitable for single bed work. See sample 1.

DIAGRAM 2

The next rib we will look at is perhaps one that is used more frequently than many others. The 1×1 rib, or knit one purl one rib, sometimes called an every other needle rib. Flow combs this time are opposite, so that each needle working on each bed knits into a space on the bed opposite.

Make a cast on with circular rows as last time and, using the same yarn and same stitch sizes, repeat the previous sample from start to finish, but this time on every other needle. You will notice that this type of rib works well for single and double bed work. It is the simplest type of all ribs, both to set up and knit. See Sample 2

DIAGRAM 3

A natural progression of this is the 2×2 rib, where there are two needles in work and two out on both beds.

Care is needed here though with the cast on. It is not possible to make the machine cast on with the needles arranged in the final knitting format, so it is necessary to make the cast on in two stages. The first row with the carriages set to V/V uses the needles arranged as in:-

DIAGRAM 4

Then knit two circular rows. After knitting these and before knitting the final row on V/V, you will need to rack the bed with the racking

lever to the position shown in the first diagram. Flow combs must be opposite. Once you have made the cast on, repeat the original sample with this needle setting.

Once again, this rib is suitable for all fabrics, but can be a little loose sometimes. See Sample 3

DIAGRAM 5

The next rib is a variation on the 2×2 rib and is often called "Industrial 2×2", or 2×1 rib. In this rib, the two needles knitting work into one needle space on the opposite bed. This has the effect of tightening up the whole fabric, to make a very elastic rib.

Once again we need a different needle setting for the cast on and to rack to the final position. Cast on as in:-

DIAGRAM 6

Knit one row V/V and two rows circular. Then rack to the setting shown in the first diagram. This time flow combs are alternate.

Knit through the original sample once again and you will see that this is suitable for most double and single bed fabrics, but that it is tighter than the sample that was made with the 2×2 setting.

One of the complaints that I hear so often is that knitters always get a wavy edge at the cast on of the rib. There are several ways to avoid this, the first one being as follows. Make the first zig-zag row across the needles. Hang the cast on comb, but *do not* hang any weights yet. Knit the two circular rows, rack if necessary, then knit the final zig-zag row. The cast on is complete. Now hang the weights. Incidentally, a cast on

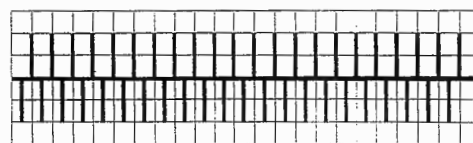


DIAGRAM 1

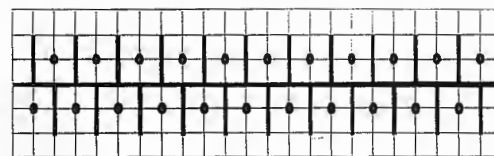


DIAGRAM 2

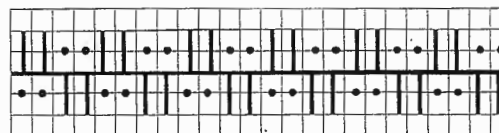


DIAGRAM 3

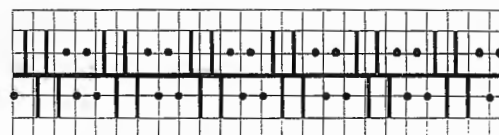


DIAGRAM 4

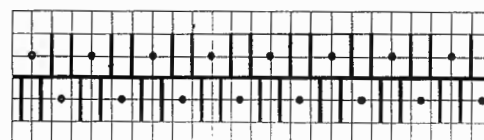


DIAGRAM 5

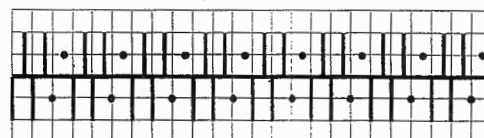


DIAGRAM 6

SAMPLE 3



with circular rows is *not* complete unless the final fourth row is knitted on top of the two circular rows. A cast on with one zig-zag and two circular rows will always be wavy edged.

Two further ways of avoiding the wavy edge are as follows:

1. Make a cast on as normal, but in waste yarn and knit a few rows ending with the carriages at the left. Remove the yarn from the feed and replace with a nylon cord. Knit one row with the nylon cord to the right on a loose stitch size. Thread with your main yarn and make a new cast on, on top of the nylon cord. On completion of

the garment part, pull out the nylon cord. The waste cast on will drop off, leaving you with a perfect edge to the garment rib.

2. This is quicker, but not always as good as 1. Knit the first zig-zag row of the cast on. Lay a nylon cord over this after inserting the cast on comb. Continue as normal and complete the garment part. On removal from the machine, pull the ends of the nylon cord firmly together. This will close up the cast on edges. Then pull out the nylon cord.

Next time, we shall be looking at more ribs and variations, as well as some of their uses.

6



BACK

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using MY, cast on 164 [181, 198] sts in 1x1 rib. * K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 14 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 164 [179, 197] Ns to WP. * Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and MY, K 29 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MY evenly along the row. Unravel WY when work is completed *. Inc 0 [2, 1] sts. 164 [181, 198] sts.

ALL MACHINES

Set RC at 000. Using MT, K 126 [136, 146] rows. Work measures 27 [29, 31] cm, 10 3/4 [11 1/2, 12 1/4] in.

SHAPE ARMHOLES

Cast off 4 sts at beg of next 2 rows and 2 sts at beg of next 6 rows. Dec 1 st at each end of every foll alt row until 132 [149, 166] sts rem, then on every foll 4th row until 124 [141, 158] sts rem *. K 62 rows.

SHAPE NECK

Using a length of MY, cast off centre 40 [39, 40] sts. Push 42 [51, 59] Ns at left to HP and cont on rem sts for first side. K 1 row. Cast off 3 sts at beg of next and



SCOOPED NECK SUMMER TOP

PATTERN RATING

* Easy to knit.

MACHINES

This pattern is suitable for standard gauge machines with or without a ribber.

MATERIALS

Bramwell Montana,
2 [2, 2] x 300g cones in Arctic (MY).

GARMENT WEIGHT

Finished garment in second size weighs 365g.

The fibre content of this yarn is 100% Cotton. For further information about this yarn, please write to F. W. Bramwell & Co., Unit 5, Metcalf Drive, Altham Lane, Altham, Accrington BB5 5TU.

YARN THICKNESS

This yarn is fine weight and knits as two ply.

MEASUREMENTS

To fit bust 82-87 [92-97, 102-107] cm, 32-34 [38-38, 40-42] in.
Actual size 95 [105, 115] cm, 37 1/2 [41 1/4, 45 1/4] in.
Length to shoulder 50 [52, 54] cm, 19 3/4 [20 1/2, 21 1/4] in.
Sleeve seam 24 cm, 9 1/2 in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

34 stitches and 52 rows to 10 cm, 4 in measured over stocking stitch using two strands of yarn together (tension dial setting approximately 5).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment.
Two strands of yarn are used together throughout.

foll alt row, K 1 row. Cast off 2 sts at beg of next and foll 3 alt rows, K 1 row. Dec 1 st at beg of next and every foll alt row until 24 [33, 41] sts rem. K 2 rows. Cast off. With carriage at left, push rem Ns from HP to UWP. Finish to correspond with first side, reversing shapings.

FRONT

Work as for back to *. K 22 rows.
SHAPE NECK

Using a length of MY, cast off centre 24 [23, 24] sts. Push 50 [59, 67] Ns at left to HP and cont on rem sts for first side. K 1 row. Cast off 3 sts at beg of next and foll alt row, K 1 row. Cast off 2 sts at beg of next and foll 3 alt rows, K 1 row. Dec 1 st at beg of next and every foll alt row until 28 [37, 45] sts rem, then on every foll 4th row until 24 [33, 41] sts rem. K 18 rows. Cast off. With carriage at left, push rem Ns from HP to UWP. Finish to correspond with first side, reversing shapings.

SLEEVES

MACHINES WITH RIBBER

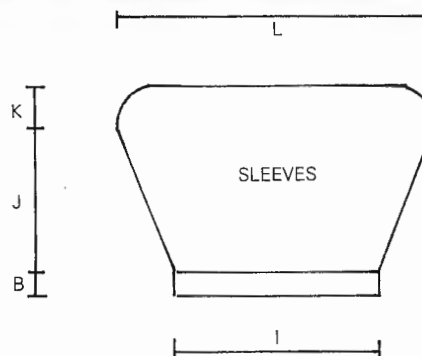
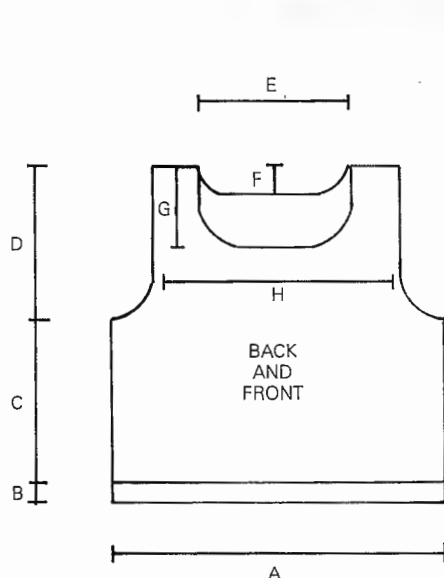
With ribber in position and carriage at right, set machine for 1x1 rib. Using MY, cast on 102 sts in 1x1 rib. Work as for back from * to *.

MACHINES WITHOUT RIBBER

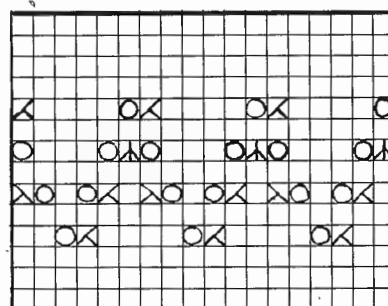
Push 101 Ns to WP. Work as for back from * to *. Inc 1 st. 102 sts.

ALL MACHINES

Set RC at 000. Using MT, shape sides by inc 1 st at each end of



- A = 48 [53, 58] cm
- B = 3 cm
- C = 24 [26, 28] cm
- D = 23 cm
- E = 22 cm
- F = 4 cm
- G = 12 cm
- H = 36 [41, 46] cm
- I = 30 cm
- J = 21 cm
- K = 6 cm
- L = 46 cm



OX = transfer st to right -
leave empty N in WP.

XO = transfer st to left -
leave empty N in WP.

OXO = transfer st from left and
right on to centre N - leave
empty Ns in WP.

next and every foll 4th row until there are 158 sts. K 1 row. RC shows 110 and work measures 24 cm, 9½ in. Place marker at each end.

SHAPE TOP

K 6 rows. Dec 1 st at each end of next and foll 5 alt rows. K 1 row. Cast off 2 sts at beg of next 6 rows and 3 sts at beg of foll 8 rows. Cast off rem 110 sts.

BACK NECKBAND

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Push 45 Ns at left and right of centre 0 to WP. 90 Ns. Push corresponding Ns on ribber to WP. * Arrange Ns for 1x1 rib.

Using MY, cast on and K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 10 rows. Transfer sts for st st *.

MACHINES WITHOUT RIBBER

Push 45 Ns at left and 44 Ns at right of centre 0 to WP. 89 Ns. * Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and MY, K 19 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MY evenly along the row. Unravel WY when work is completed *. Inc 1 st at right edge. 90 sts.

ALL MACHINES

Set RC at 000. Using MT, cont in

lace patt from chart, K 14 rows. Using WY, K a few rows and release from machine.

FRONT NECKBAND

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Push 72 Ns at left and right of centre 0 to WP. 144 Ns. Work as for back neckband from * to *.

MACHINES WITHOUT RIBBER

Push 72 Ns at left and 71 Ns at right of centre 0 to WP. 143 Ns. Work as for back neckband from * to *. Inc 1 st at right edge. 144 sts.

ALL MACHINES

Set RC at 000. Using MT, cont in

lace patt from chart, K 14 rows. Using WY, K a few rows and release from machine.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Pin neckbands into position. Unravelling WY as required, backstitch through open loops of last row worked in MY. Join shoulder and neckband seams. Set in sleeves. Join side and sleeve seams.

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DEAR ANNE...

Don't keep your ideas, suggestions, experiences, criticism or praise to yourself. Share your thoughts with other readers by writing to Anne at Machine Knitting Monthly, 3 Bridge Avenue, Maidenhead, Berkshire SL16 1RR. We pay £5 for every letter published plus a year's subscription to the magazine for a Star Letter.

Dear Anne,

To prevent the carriage rubbing against stitches in the holding position, I punch a row of holes in a four row strip of punchcard, cut the card as near as possible on the top and side and then just slot it over the held needles. The spacing of the holes fits exactly over the needles.

To remove, close the latches of the needles and it comes off very easily.

If a longer strip is required either cut the punchcard lengthways or use several shorter ones placed side by side. It does not work out expensive as the strips can be used over and over again.

Yours sincerely,
Ann Ellis
Llanrumney, S. Wales

Dear Anne,

Here is a little tip that may be useful to new knitters when knitting a V-neck or low neck.

When partial knitting, instead of putting second side into NWP on card or taking stitches off on WY and having to put them back on once the first side is finished (or to avoid making marks which can be difficult to remove on light coloured wool, cotton etc), you can use an old tension piece or odd piece of ribbing.

Hook this over needles in HP and gate pegs so that the carriage does not mark the stitches, (I have been knitting a lot of white and pale colours). Just slip this piece off when ready to knit the second side by releasing HP lever and carry on.

I hope you can understand this technique.

Yours sincerely,
Peggy Linfield
Carterton, Oxon

As with Mrs Ellis's tip, this answers a continual problem so thank you both for this information.

Dear Anne,

Recently to try and save time, I tried to knit cotton dishcloths for charity on the chunky machine. The final result was fine, except for the tension 10 cast off row (latched off). This was much too tight.

As I was knitting with two ends of the cotton I decided to latch off every needle singly - having two chains for every needle. This gave me a cast off row that was not too tight and much neater than casting off behind the sinkers, which I hate to do.

I asked my friends but no-one had tried this method, so we went to the machine and tried some other methods of latching off. This included making a loose chain before latching off the next stitch and picking up the heel of the stitch between stitches, also knitting the tension 10 row using two strands of yarn and latching off singly as I did with the cotton. These techniques were done on the standard gauge machine.

It works, so I hope these ideas will help someone out there.

Yours sincerely,
Sian Davies
Caerfyrddin, Dyfed

Dear Anne,

I noticed back in the January '91 issue of *Machine Knitting Monthly* that Maureen White mentioned a

container for our machine knitting tools.

Well, whilst visiting a friend some time ago, I saw in use the ideal thing (and it took me months to locate one for myself)!

What is it, I hear you say. It is the cutlery section from an old dishwasher. They do differ in size slightly, mine is circular, 4½ in high by 10 in across and has another small piece which can be added on top if required. Inside it there are between 20 and 30 sections and it rotates on a stool at my side. It is perfect.

If you had the larger size table now available for machine knitting it would fit on that.

A piece of Velcro can be glued to the rotating circle underneath and to the table to hold it in place when working.

I must say that I do like the extra touch added to each pattern (yarn thickness). If only all magazines and bought patterns would let us into that little secret. I'm sure that everyone of us at some time has seen a pattern naming a yarn we have never heard of and hadn't a clue if it was a 1 ply or chunky yarn!

Yours sincerely,
Gwen Tomlinson
Margate, Kent
What a clever idea, unfortunately modern dishwashers do not have this system for holding cutlery, so everyone will be on the look out for an old one with the circular rotating cutlery holder.

Dear Anne,

Firstly, I would like to congratulate you and your colleagues for an excellent magazine. I have been knitting for several years and have collected "several" machines and find the varying articles most informative.

Over the years my copies of *Machine Knitting Monthly* have

mounted up, but some time ago I hit on an idea for quick reference, this may also help beginners as a supplement to their instruction book.

Photocopying, (I can hear your teeth grinding, but it is only for personal use) each article relevant to say my Singer 600 I put in plastic envelopes, place these in a folder and keep it by my machine as its own personal file.

I hope this idea is useful as it saves hours of searching time.

Yours sincerely,
Mrs F. M. Battye
Edenthorpe, Yorks
Thank you for writing to us Mrs Battye and what a simple idea. You could use the same for our techniques and even with the Dear Anne page as a collection of tips that can be used when needed. As you mention in your letter photocopying is alright as long as it is just for personal use.

Dear Anne,

Having read my February '91 copy of *Machine Knitting Monthly*, an article by Rosa Postance stirred memories at the back of my mind.

It made me go and find a book that my children bought when I had my first Jones machine, the 585, (probably not now in publication).

I knew that I had seen similar patterning in it and, lo and behold, there were quite a few different designs with the same principle of patterning as your article showed.

The next chapter in the book was on embroidery knitting, using wool or ribbon threaded through a card and then woven round the needle.

The potential of these old techniques seems endless. Now, due to the articles in *Machine Knitting Monthly* I have decided to re-explore this book. The patterns are for eight stitches but can still be worked on any machine.

I do not know if Brother still have copies of this book as it is well worth going through. The book also demonstrates crochet patterns and drawn out designs for garments.

Many thanks for your magazine, by reading one article a whole new concept of patterning has been re-awoken for me. Here's hoping for many articles in the future.

Yours sincerely,
Mrs M. Filce
Peckham, London

Thank you Mrs Filce for your letter, it proves that often you do not need the latest technology to "invent new techniques". I have checked with Brother and this book is not in publication any more, however, for those of you who might have old technique and pattern books, the book is simply called Jones Pattern Book and it is for the 585. The front cover is in stripes of orange/yellow/blue/white. Inside the front cover you will find printed - Jones Design Figure Knitting, made and printed in Japan, K808002. Happy experimenting.

★ STAR LETTER

Dear Anne,

My husband being away on business, I thought, "how to finish that jumper".

By midnight, all was complete and I was pressing on the floor, banging it into shape.

Suddenly, a frenzied knocking on the front door - and I heard a man's voice calling my name and shouting, "open the door - are you OK?"

Luckily I recognised that it was the young man from next door. There he stood, shivering in the sleet and snow, clad only in his pyjamas and dressing gown. He thought something disastrous had happened and I was knocking for help!

He was relieved and amused when I showed him what I was doing - and we had a good laugh over it.

I thanked him and knew the least I could do was to offer him a super-duper knitted jumper in return for his kindness.

How nice to think someone cared.
Yours sincerely, Mrs Vida Wilkinson
Copnor, Hants

Well we had never realised before that knitters were so noisy but at least your neighbour wasn't complaining. We are giving your letter this month's star so the £5 you win can go towards yarn for your kind friend's sweater. You also win a year's subscription to MKM but we hope it doesn't incite you to more blocking at midnight!

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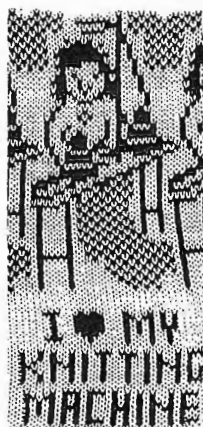
Wendy Phillips 2 NEW BOOKS FOR SUMMER

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NS

DEAR ANNE...

Continued from page 39

Dear Anne,

Like some of your readers, I have been disappointed with the welts and cuffs knitted in DK yarn on the chunky machine and have tried all the suggested tips without complete satisfaction.

After a lot of trial and error I have found that the following is super, always providing that one has a standard as well as a chunky machine!

Start the garment on waste yarn and knit all parts on the chunky. I then check with Marion Nelson's Basic Card Set to find the number of stitches necessary for the size in question, as if I had been knitting with DK yarn on the standard gauge machine.

From here on all the work is carried out on the standard machine. Using the DK yarn I cast on the required number of stitches and knit three circular rows, all T1/T1. Then I knit say 28 rows as a 1x1 rib at T7/T7, which the machine takes quite easily, although it is best to go up to T7 in two or three stages.

Transfer stitches to main bed and run off on WY. Place the garment right side facing on to the standard machine – this obviously will be on fewer needles than the welt. Pick up the stitches from WY on welt and put on to same needles as garment, putting two welt stitches per needle where necessary (some needles will then have three stitches and some only two).

Pull the welt stitches through the garment stitches, needles to holding position, knit one row at T10+, then cast off loosely. I found if I just knitted the two pieces together on a high tension it left a row of holes at the join and if I used a tighter tension the garment did not stretch to the right size.

I have also tried the above method when replacing sloppy, well-washed welts on Aran sweaters. I used the same number of stitches as for DK garments knitted on a standard machine, but I increased the tension to T8/T8 and knitted the joining row manually leaving quite long stitches. The result – a new lease of life for an old favourite.

I hope this information may be of interest to other readers.

Yours sincerely,
Mrs Marion Taylor
Calne, Wiltshire

Dear Anne,
I read with interest the pleas for large size patterns last year. I have been teaching machine knitting evening classes at our local Tech

for many years. I always teach the beginners to use a diagram pattern, knit a tension piece, measure it and calculate their own patterns, unless they have a charting device, which I then teach them to use.

Obviously larger sizes create problems with having enough width on the needle bed, but there are several solutions to this. I very much doubt whether Neta Dunlop would be able to obtain the width/length for a 48 to 50 inch sweater in a 2-ply yarn and she never said which machine she uses, or how experienced she is. If she would like to contact me we could try and solve her problem. I often wonder whether there is a market for individual pattern writing, along the lines of "send me a sketch and your tension piece and I will write the pattern for you".

I note a similar problem in the Knitmaster Corner. Pauline Simpson is requesting Knit Radar charts for larger sizes. Again, if she would like to contact me, I would certainly be able to produce Knit Radar charts in larger sizes, but to draft to individual measurements could prove time consuming and therefore more expensive. I would be happy to produce standard measurement Knit Radar charts in larger sizes, given the bust/chest size required and the style – set in sleeve, drop shoulder, raglan etc.

Last year, Irene Hooker was, I believe, asking for a needle selector gadget. Unfortunately, I am not familiar with the KM250, so do not know whether this will help. I have the PS510, which works with the Knitmaster 150 Chunky. I find it just as quick to hand select but I can see how it would help those with arthritic fingers. If anyone knows whether this would be of help to Irene, I would be prepared to part with it for a good cause.

I do enjoy the magazine, and as you have gathered, although I do not use the patterns, I do find all the articles and letters very interesting and recommend it to students because you have something for all makes of machines, especially for Toyota owners, who have previously been ignored.

Yours sincerely,
Mrs Kit Griffiths
Shrewsbury, Shropshire

Thank you for your letter Mrs Griffiths. If those ladies would write to us here at MKM, we will pass on your letters to Mrs Griffiths.

Dear Anne,

I have come to the conclusion that knitting machines are like cats – you can have one for years but, get a second one and all the unwanted ones decide to join you, looking for a good home!

Many years ago I had a little machine for stocking stitch and hand patterning which I exchanged for a brand new, latest model Jone+Brother 585 – what luxury!! Not long after that a punchcard model was available but I carried on with my "old faithful" until Christmas of 1988. Then I treated myself to a Toyota 901, later adding a ribber. Of course, I couldn't bear to part with my 585 as it was part of the family!

At the beginning of this year I went Chunky (well I am!) and bought a Brother 230, then added a ribber to complete my collection – or so I thought! Two machines plus a spare doesn't seem excessive! Then it started – people keep offering me machines at silly prices. First a (rusty) Singer Hi Memory KE 1200 which has punchcards and 12 buttons so is very useful for Teddy clothes which I make and sell. If I have a special order, it saves wasting punchcard and I am used to pushing a handle before each row, so that joined the collection and became machine number four!

Next, a friend sold me a Singer 400 Memo 11 – machine number five! As I keep all my machines in use, I have run out of space so will say "No" next time I'm offered a bargain! I couldn't possibly want another or could I? Regarding machine number five, the Singer Memo 11 – I have tapes and instruction books but no MEMO CARDS or STITCH PATTERN BOOK. In the June issue of MKM you printed a letter from Patricia Beeby of Dewsbury and I wonder if you could put me in touch to see if she would let me purchase photocopies of these? The Memo Cards give instructions for Tuck Stitch, Slip Stitch and Weaving. The Singer shops and spares department cannot help me as

the machine is now obsolete.

I have MKM every month and read every line over and over, then put all the patterns and articles I require in a large photo album which makes them easy to locate and keeps them clean and safe from creasing.

Yours sincerely,
Barbara Exton
Orpington, Kent

Dear Anne,

I recently acquired a 500 gram cone of acrylic from a local charity shop for just £1. It had a count of 2/99's, which worked out as one ply. I then set about looking for a suitable pattern. Rather than knit it double, I decided to try the one ply industrial yarn pattern for a tuck stitch top in Mary Weaver's Technology book.

The trouble was the yarn was so light that it rode up and was carrying long loops up the knitting on the plain side. So I tried a piece of dowering in the hem. This improved matters, except on the sides where increases occurred, so I tried the ribber side hooks with various bits and pieces attached from my late father's "screw and oddments" box.

I found that if I took things slowly and didn't rush, this worked very well so I decided to share the tip with others who have had trouble with tuck stitch and light-weight yarn. I would just add that claw weights are far too heavy and can make matters worse. The only place I use claw weights is towards the end of the raglans when only a few stitches are involved.

I would like to recommend BSK blank punchcards to anyone who likes to use Brother lace patterns on the Toyota and vice versa. These punchcards are matt on one side and shiny on the other. If you punch them from the shiny side and then turn them over and put in the markings you will then be able to knit from this side for the pattern to be the right way round.

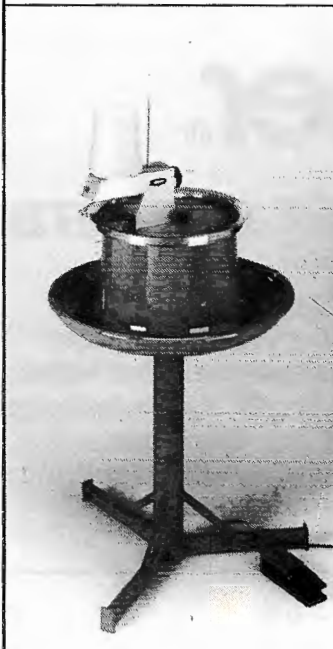
Yours sincerely,
Christina Bligh
Paignton, Devon

EXHIBITIONS

*Whatever possessed me to go in the first place?
I might have been home knitting something in lace.
Whatever possessed me to buy all those cones?
"Himself" will be muttering 'bout gas bills and loans!
But I like exhibitions – it's my kind of fun.
And I like other knitters. When all's said and done,
I do knit these cones, they're not all on the shelf.
Unlike certain golf clubs not bought by myself!*

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2 – NEW VIDEOS ON LINKING

The Hague Linker with Diane Bennett £14.95

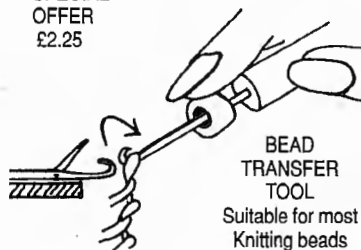
covers basic making up, stitch for stitch linking, cut & sew necklines and decorative linking. Approx 50 mins (VHS only)

Ruth Wood on the Hague Linker £14.95

covers making up of a whole garment from start to finish, includes stitch for stitch linking and cut & sew neckline.

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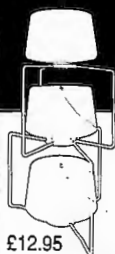
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CUT AND SEW FOR THE TERRIFIED!

Lace, rib, jacquard, garter stitch – Brother owners can knit all these stitches, but what about necklines? This month, Diane explains how to shape your neckline using cut and sew, then cover the cut edge with a suitable neckband.

Diane Bennett

WHY CUT AND SEW?

How many times have you wrestled with the problem of re-setting for the second side of a neckline when knitting a stitch pattern? Add to this the problems of weighting the first side while holding the other side and you may agree the question should be 'Why not cut and sew?'

When knitting any stitch pattern, it is essential to note the row when splitting for the neck and return to this row for the second side. Most knitters can achieve this for most garments, but think of the time wasted if you make a mistake. Remember also that knitting two sides of a neck takes nearly twice as long as knitting straight up without shaping. When using a garter carriage, it can take at least two hours to shape a neckline and you need to be near the machine for most of that time.

When using the ribber, for

simple ribbed garments or for jacquard using the double bed colour changer, it is virtually impossible to weight the knitting on one side of a neckline while the stitches are held on the other side. Even for lace on the single bed, this is very difficult and often results in dropped stitches.

There are even simpler examples of garments which need cut and sew necklines. Most readers will be familiar with Denys Brunton's lovely yarn, Magicolor. The yarn has a random sequence of colour changes which produces the lovely effects – but makes it impossible to match two sides of a neck knitted separately. Use cut and sew for a perfect match every time.

MARKING THE NECKLINE

The neckline can be marked in several different ways:

1. Using a template – tack or draw

round the shape of the neckline. There are several ranges of templates for neck shapes available, but it is also possible to take the neck shape from charting blocks or from a favourite jumper. Lay the template on the knitting and use contrast yarn to tack round the shape. It is also possible to draw the shape on to the knitting using a thick marker pen for light colours or Tipp-Ex for dark colours.

The advantage of this method of marking the neckline is that two backs are knitted and a neckline is later added to one of them. When knitting a difficult stitch, the piece with no (or fewer) dropped stitches can be used as the front!

2. Using marker threads – before starting to knit the neckline, cut pieces of contrast yarn to mark the neckline. While knitting the garment piece, hang the contrast threads on to the needles at either end of the neckline at intervals, as

shown in Fig. 1a. Use a contrast yarn to tack round the line of the marker threads and remove them before stitching the neck shape. This method is very quick when knitting single bed fabrics and is particularly useful when knitting with the help of a charting device.

3. Knitting the neckline shape – marker threads are very difficult to use when knitting double bed fabrics. The outline of the neck can be knitted into the fabric by transfer of stitches. At the beginning of the neckline, transfer to the main bed the stitches forming the neckline shape, pushing the empty needles out of work. Continue to 'shape' the neckline, transferring stitches from the ribber to the main bed to form the neckline shape, as shown in Fig. 1b. When knitting some stitch patterns, the single bed knitting formed by this stitch transfer can distort the knitting, but this fabric is cut away so the neckline is not distorted when the neckline is complete.

When knitting the front of a

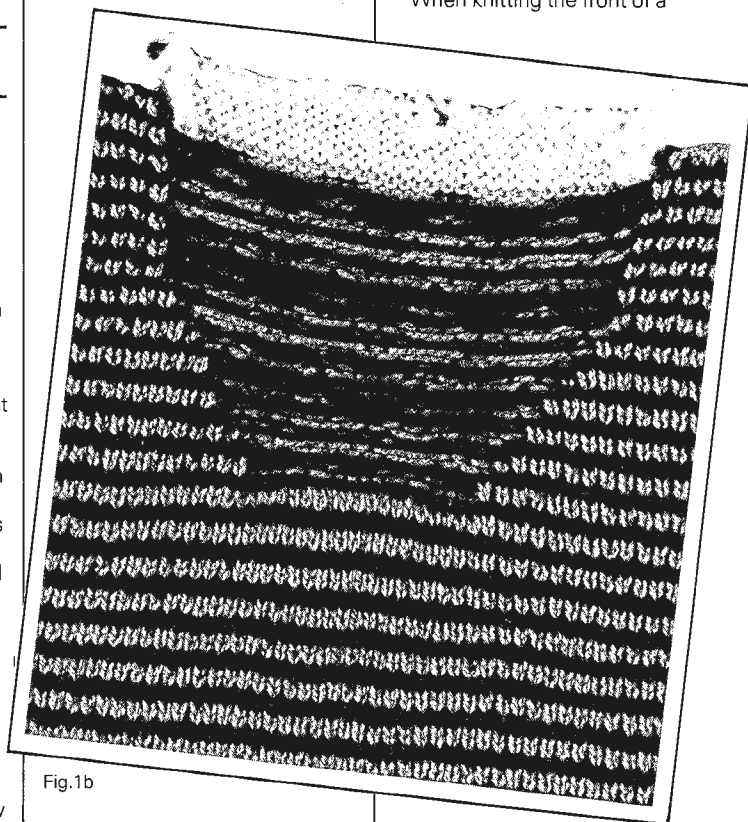
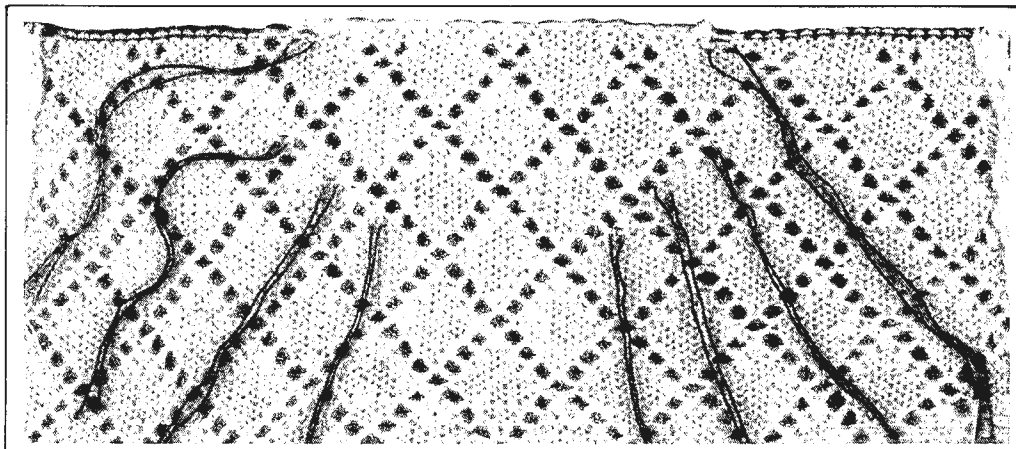


Fig.1b

Fig.1a



garment with a cut and sew neckline, remove the neckline stitches with waste yarn. Casting off stitches which are to be cut out of the knitting is a waste of time!

SEWING AND CUTTING THE NECKLINE

Sew and cut – that's what we really do when making these necklines. Sew round the outline which you have marked on to your garment piece. This stabilises the edge of the knitting and stops the stitches running. The outline of

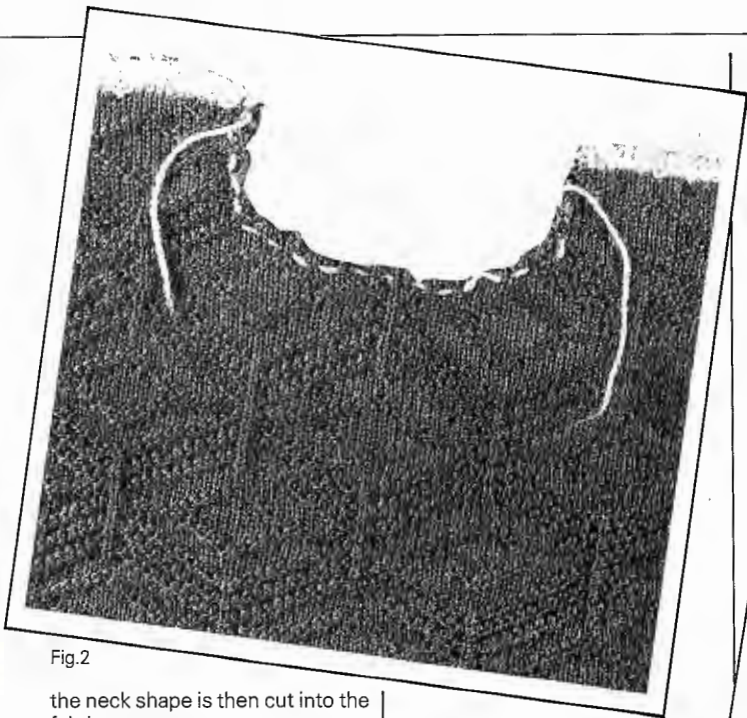


Fig.2

the neck shape is then cut into the fabric.

The method of stabilising the edge will depend on the equipment which you have available:

1. Using a sewing machine – any sewing machine capable of a zig-zag can be used. Use a medium length, medium width zig-zag stitch and a foot which does not press heavily on to the knitting – a roller foot is ideal. Do not pull the knitting while sewing, but allow it to feed through evenly.

2. Using a linker – the chain stitch of a Hague or other linker can be used. Cut down the centre of the neck shape to within about one centimetre of the marked neckline. This makes it possible to open up the neckline and place the marked outline on to the linker pins. Link round the neckline shape.

3. Hand-stitching – backstitching by hand will stabilise the edge of a neckline. When a neckband has been sewn over the cut edge, the neckline will not break or run.

After stabilising the edge of the neckline shape with a line of stitching, use a sharp pair of scissors to cut away the excess fabric. Make the cut fairly close to the stitching, but take care to avoid cutting it.

Fig.2 shows a neckline in a piece of garter stitch knitting. The neckline edge was marked with contrast yarn using a template. The neckline shape has been stitched with the Hague linker before cutting. The contrast yarn should be removed before adding the neckband.

ADDING A NECKBAND

The cut edge of the fabric should be enclosed between the two sides of a neckband. The stitching which joins this band to the

garment is very important, because it helps to stabilise the cut edge. There are many different neckbands which can be used – this one is very simple and suitable for all types of garment.

1. Hold the neckline of the garment up to the machine to assess the number of stitches required for the band.

2. Using a rib to match the welt, cast on and knit double the required depth of the neckband, using a tension about two numbers tighter than main tension. Transfer all stitches to the main bed, increase to main tension and knit three rows, increase tension by one number, knit one row. Knit one row with sewing thread, making the open stitches easier to see, then about ten rows waste yarn at a tighter tension. Remove from the machine.

3. Join both shoulder seams if the neckband is to be sewn by hand, or one shoulder seam if it is to be sewn with the linker.

4. If sewing the neckband by hand, pin the stocking stitch rows evenly round the neckline. Backstitch through the open stitches on the right side of the garment. Pull out the sewing thread to remove the waste yarn. Fold the neckband to the inside and slip stitch over the cut edge. Do not stitch down tightly, but use small stitches to ensure that the band is held firmly over the cut edge.

5. If using a linker, note the number of needles used for the stocking stitch rows. Hold the neckband above the linker pins and place the cast on edge evenly on to this number of linker pins. With the garment hanging below the linker pins, put the neckline on to the linker pins. Bring the open stitches of the band forward and put these on to the linker pins.

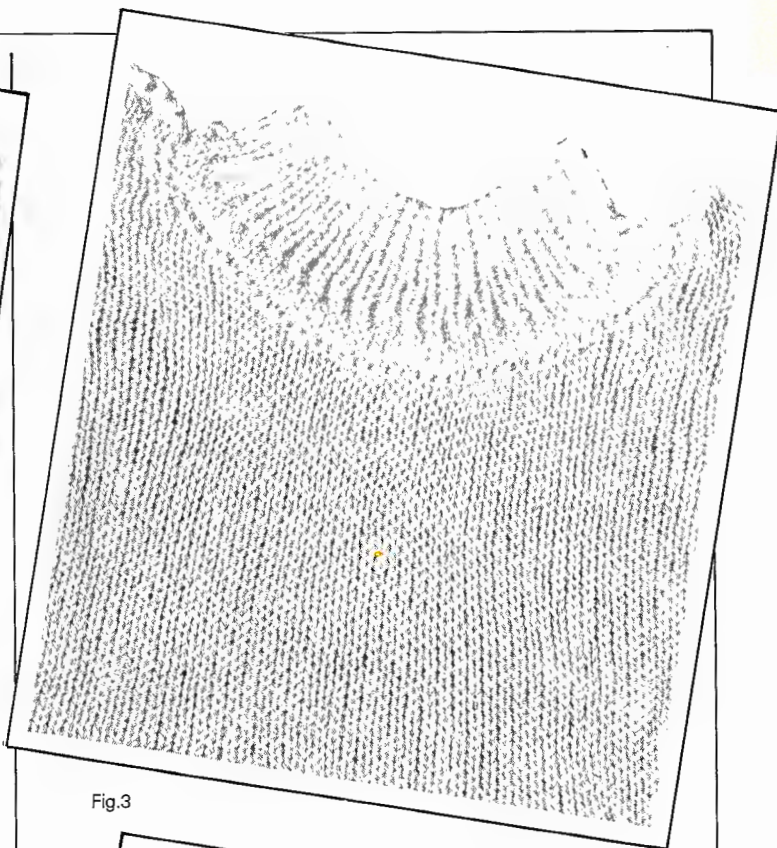
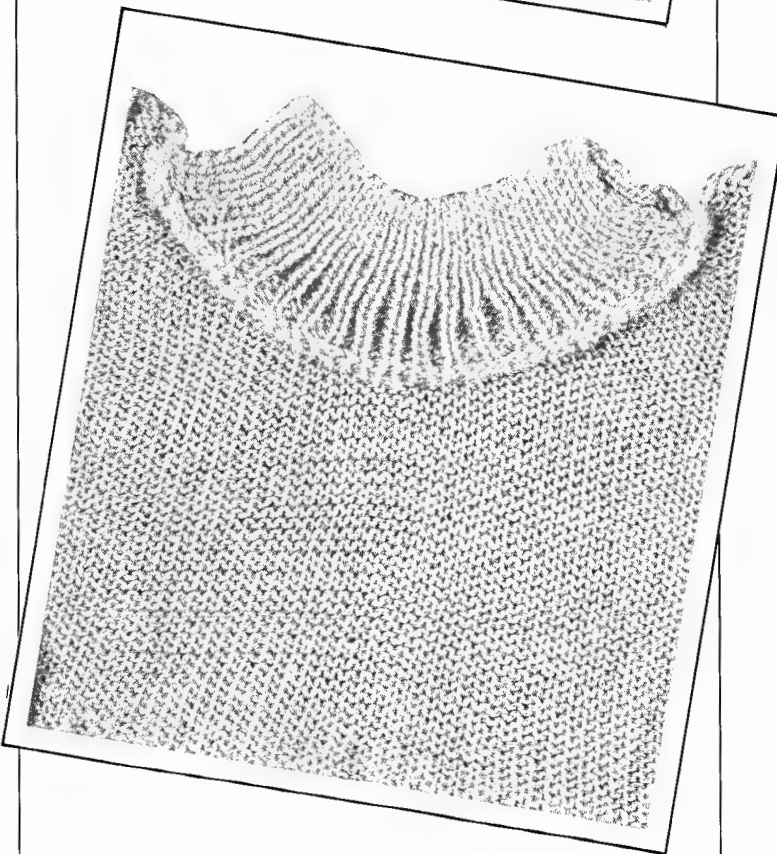


Fig.3



The garment is sandwiched between the cast on edge of the neckband and the open stitches. Link the neckband, remembering to loosen the tension slightly to give plenty of stretch in the neckband.

The finished neckband is neat and not bulky, as you will see in Fig.3.

If you are terrified, I hope that I may have made you think again. Cut and sew can save so much time – and so much trouble! Why not try it with a sample – any piece of waste knitting can be used and you may be like many of

my pupils – once they have conquered their fear of taking the scissors to their precious knitting, they love cut and sew.

Linker owners can see how to shape necklines using cut and sew and add a neckband on Diane's new video 'The Hague Linker'. Also covered are all the techniques for assembling garments and decorative effects with the linker. Send for your copy now, the cost is just £14.95 (inc. postage and packing) from Diane Bennett, 9 Huntley Grove, Nailsea, Bristol BS19 2UQ.

7 'QUICK TO KNIT' T SHIRT

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for Passap or Pfaff Duomatic machines.

MATERIALS

Bramwell's Rania and Silky.
1 [1] x 500g cone Rania in White (MY).
1 [1] x 500g cone Silky in White (MY).

GARMENT WEIGHT

Finished garment in first size weighs 200g.

The fibre content of Rania is 80% Acrylic, 20% Nylon; Silky is 100% Bright Acrylic. For further information about these yarns, please write to F. W. Bramwell & Co. Ltd., Unit 5, Metcalf Drive, Altham Lane, Altham, Accrington BB5 5TU.

YARN THICKNESS

One strand of Rania knitted together with one strand of Silky is medium weight and knits as four ply.

MEASUREMENTS

To fit bust 87-92 [97-102] cm, 34-36 [38-40] in.
Actual size 99 [109] cm, 39 [43] in.
Length to shoulder 55 cm, 19¾ in.

Instructions are written for the smaller size, larger size follows in square brackets. If only one figure is given, it applies to both sizes.

TENSION

100 stitches to 37 cm and 100 rows to 24 cm, measured over stocking stitch using 2 strands of yarn together (stitch size setting approximately 6). Steam lightly before measuring - do not press.

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used purl side of knitting as right side of garment.
Before beginning to knit, break off a length of each yarn for the neck shaping cast off.
One strand of each yarn is used together throughout.

BACK

Handle up. Orange strippers. Set up 135 [149] Ns on each bed in WP. Arrange Ns for 1x1 rib. Set lock on N/N and stitch size to 1½/1½. Using MY, K 1 row. Set lock on CX/CX and stitch size to 2/2, K 3 rows. Set RC at 000. Set lock on N/N and stitch size to 2½/2½, K 26 rows. Transfer all sts to front bed. Handle down. Black strippers. Set RC at 000. Set lock on GX/N and stitch size to 6, K 120 rows. Work measures 34 cm, 13½ in.

SHAPE SLEEVES

Cast on 14 sts at beg of next 2 rows. 163 [177] sts *. K 86 rows. RC shows 208 and work measures 55 cm, 19¾ in. Place a marker at each side of centre 47 sts. Cast off loosely.

FRONT

Work as for back to *. K 18 rows.

SHAPE NECK

Using a length of MY, cast off centre 21 sts. Push a pusher into WP under Ns at right. Set lock on GX/BX. Cont on these sts for first side. Dec 1 st at neck edge on every alt row until 58 [65] sts rem. K 42 rows. Cast off loosely. Return pushers to blocking rail. Set lock on GX/N. Finish to correspond with first side, reversing shapings.

PRESSING

With wrong side facing, pin out both pieces to measurements given. Steam well, but do not press.

NECKBAND

Join right shoulder seam. Handle down. Black strippers. Set up 134 Ns on front bed in WP. Drop front bed. Push neck edge up between

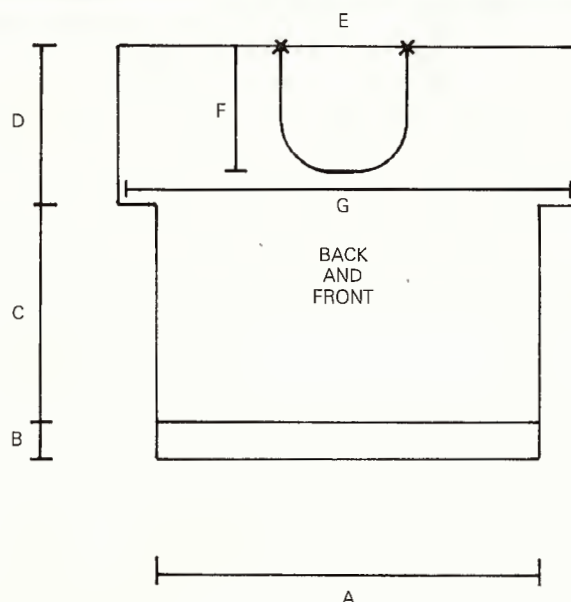
beds. With P side facing, pick up sts around neck edge and place on to Ns. * Using MY, K 1 row by hand. Push up front bed. Set lock on GX/N and stitch size to 4½, K 3 rows. Set stitch size to 5, K 3 rows. Set stitch size to 6, K 6 rows. Cast off *.

SLEEVE BANDS

Join left shoulder and neckband seam. Handle down. Black strippers. Set up 88 Ns on front bed in WP. Push sleeve edge up between beds. With P side facing, pick up sts along sleeve edge and place on to Ns. Work as for neckband from * to *.

MAKING UP

Join side and sleeve seams. The bands will roll naturally on to the P side. Do not press bands.



A = 50 [55] cm
B = 5 cm
C = 29 cm
D = 21 cm
E = 17 cm
F = 16.5 cm
G = 60 [65] cm



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George le Warré

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have three pages on
electronic patterning.

George has used the very
latest Creation 6 from Passap
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comparisons, listing its
facilities and then noting the

availability of these on
machines of other makes. He
has not attempted to list
different facilities not available
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manufacturers. Therefore,
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Bob Daw

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★ ★ ★

You've probably had enough excitement for one day *writes Bob Daw*, so now let me bore you to tears with yet another offering of mine, relieved only by the generosity of AllSewKnit offering a Pfaff Vario machine to spare my blushes for this latest incursion into your time.

Whether your interest in machine knitting is by way of hobby, addiction, masochistic tendency or compulsive urge, it must be assumed that you find it to be a rewarding and, hopefully, from time to time, a relaxing therapy.

I do sincerely trust that the fourth vertical line in the completed grid is not too far removed from your appreciation of your chosen art.

Let us know at Maidenhead by

August 31st how that line reads and get those feet ready to dance a victory reel on postcard picking day.

CLUES

1. *papal use* of the hands could provide this response
2. Shape of anthropoid in Hertfordshire town?
3. Alluring, welcoming
4. *Made sure* the dimensions were correct
5. Erased, omitted, removed from the record
6. Lady from Italy?
7. Misdirected deeds from palisades?
8. Mystic monk of the Russian Court
9. An *open clue* for great wealth
10. Miners Union leads the way for many
11. Went on board, possibly with Noah's boat in view
12. Wise men surrounding the States with bangers?
13. Long lasting *nude grin*
14. Receiving education in a *large inn*?
15. Navy in musical note for a short visit

COMPETITION RULES

1. Only one entry per postcard will be accepted. You should send your postcard to August Competition, *Machine Knitting Monthly*, 3 Bridge Avenue, Maidenhead, Berkshire SL6 1RR.
2. This competition is open to residents of the U.K. only, except the employees of *Machine Knitting Monthly*, the magazine's typesetters, printers, distributors, employees of this month's competition sponsor and their relatives.
3. The closing date is 31st August 1991. Entries received after that date will not be considered and no responsibility can be accepted for entries lost or delayed in the post.
4. No cash alternative will be offered.
5. The winner will be the first correct entry drawn from our postbag after the closing date.
6. The winner will be notified in writing and the result will be published in a future issue of *Machine Knitting Monthly*.
7. The Editor's decision is final and no correspondence will be entered into regarding the competition.

DESIGN LINE

August is holiday-time, a month of sun and sea, brown backs and bare legs, Pina Coladas and calypso rhythms. Here is the essential summer accessory, the Kanga, February's shawl revamped for a whole new look.

Ann Durkan

The Kanga is just the garment to add a touch of dignity and decorum to a swimsuit or for twisting the night away in the local hot-spot. (Yes, I know, my age is showing!)

The first pattern featured in Design Line was a cuddly shawl,

in wool and alpaca. The Kanga is based on that exact pattern, but without the top frill. Instead the top is gathered back on to the machine to knit a hem, through which a rouleau is threaded for tying somewhere around one's middle. Alternatively, the top half

inch can be turned over and stitched down to make a channel for the tie, or even a length of elastic. In this case, sew the sides of the frills together to make a quick pull-on.

The yarn I used is Bonnie's French Crêpe, but Forsell's 2-ply cotton would be equally suitable; the accent is on lightness. I knitted two versions, a sophisticated black and white one with lace frills and a touch of sparkle, using my fine lurex thread; also a sizzling little number in fuchsia and scarlet, using the plating technique, with "Tiffany stitch" frills. The main colour is one strand of fuchsia and one strand of red, used together. The other colours are purple, yellow, navy and black. I have produced a leaflet, set out in my "Ladder Method", with detailed instructions for my "Tiffany stitch" (price £2.00). Tell me if you intend using these colours and I will write them in for you to avoid confusion.

Of all my designs, this one is certainly the most useful, which is

the reason why I have featured it again. Keep the top frill and it makes a lovely wrap, ideal over a light dress for cooler days or romantic evenings. Leave off the top frill and hook the shawl on to the "Caroline" or "Clara" bodice for an exciting different style. The possibilities are endless.

By combining some of my patterns you can knit an infinite variety of garments. But that is the point of Design Line, to give you a basis of simple patterns from which to create a whole range of clothes. In future the format is going to change slightly. I shall be taking a short rest, then starting again in the autumn with a new set of designs. These will build into an exclusive collection of Designer Patterns for luxurious "Elegance made Easy!"

If you would like a copy of Ann's "Ladder Method" instructions for Tiffany stitch, please write to her, enclosing £2.00, at this address:
Ann Durkan Designs, Michaelmas Cottage, Twineham, West Sussex RH17 5NN.

8 KANGA OR SHAWL

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard machines with a lace carriage.

MATERIALS

Bonnie's French Crêpe
1 x 500g cone in Black (MC)
1 x 500g cone in White (C)
Ann Durkan Fine Boucle Lurex
1 x 5,000 metre cone in Black (MC) if required
1 x 5,000 metre cone in Silver (C) if required

GARMENT WEIGHT

Finished Kanga weighs 340g.

The fibre content of French Crêpe is 88% Acrylic, 11% Polyamide. For further information about these yarns, please write to Bonnie's Wools, 1273 Bristol Road South, Northfield, Birmingham B31 2SP. Ann Durkan Designs, Michaelmas Cottage, Twineham, West Sussex RH17 5NN.

YARN THICKNESS

This yarn is fine weight and knits as two ply.

TENSION

35 stitches and 48 rows to 10 cm, 4 in measured over stocking stitch using two strands of French Crêpe together after steaming and pressing. Including one strand of Lurex if required (tension dial setting approximately 3).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment. Punch card, as shown, before starting to knit. Wind off half of each French Crêpe yarn on to a separate cone. Two strands of yarn are used together throughout. Include one strand of Lurex, if required.

The lace pattern is suitable for Knitmaster/Silver Reed machines. For other models, we suggest you substitute a similar lace pattern specially recommended for your machine.

TRIANGLE

Push Ns 91 to 100 inclusive at right of centre 0 to WP. 10 Ns. Using MC, cast on by hand. Set RC at 000. Using MT, K 1 row. Inc 1 st at beg of next and every foll alt row until there are 200 sts. K 3 rows. Dec 1 st at beg of next and every foll alt row until 10 sts rem. Using MT+7, K 1 row. RC shows 763. Cast off loosely.

LACE FRILLS (KNIT 8 FOR SHAWL OR 5 FOR KANGA)

Push 97 Ns at left and right of centre 0 to WP. 194 Ns. Using MT and WY, cast on and K a few rows

(approx. 20) ending with carriage at right. * Using MT+5 and C, K 1 row. Using MT+2, K 5 rows. Transfer every alt st to adjacent N, leaving empty Ns in WP. K 6 rows. Make a hem by placing loops of first row worked in C on to corresponding Ns *. Using MT+4, K 1 row. Insert punchcard 1 and lock on first row. Set RC at 000. Using MT+2, K 1 row. Release card and cont in lace patt. K 75 rows. Cont in st st. K 4 rows. Using MT+7, K 1 row. Cast off loosely.

PRESSING

Very lightly steam all pieces. It is not necessary to pin out.

MAKING UP

Lay triangle on a large table or on the floor.

SHAWL

Starting at the bottom point, pin frills into place. Take care to use plenty of gathers on the points and loosely gather frills. Back-stitch frills to triangle. Oversew frill seams. Give a final steam press.

KANGA

Gather and sew frills as above, but to the two shortest sides only (not cast-on and cast-off sts).

SIDE HEMS

Push 52 Ns to WP. With P side facing, pick up sts along end of frill and cast-on or cast-off edge of

triangle and place on to Ns. Work as for frills from * to *. Using MT+7, K 1 row. Cast off. Join ends at corners.

WAIST HEM

Push 200 Ns to WP. With P side facing, pick up sts along top edge and place on to Ns gathering evenly. Set RC at 000. Using MT and MC, K 16 rows. Make a hem by placing loops of first row worked in MC on to corresponding Ns. Using MT+7, K 1 row. Cast off.

ROULEAU TIE

Using C, cast on 4 sts by hand. Set RC at 000. Using MT, K 500 rows. Cast off. Thread through waist hem.



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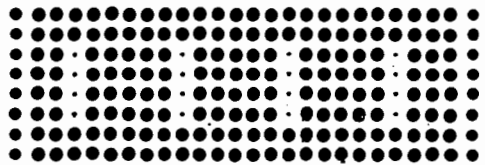
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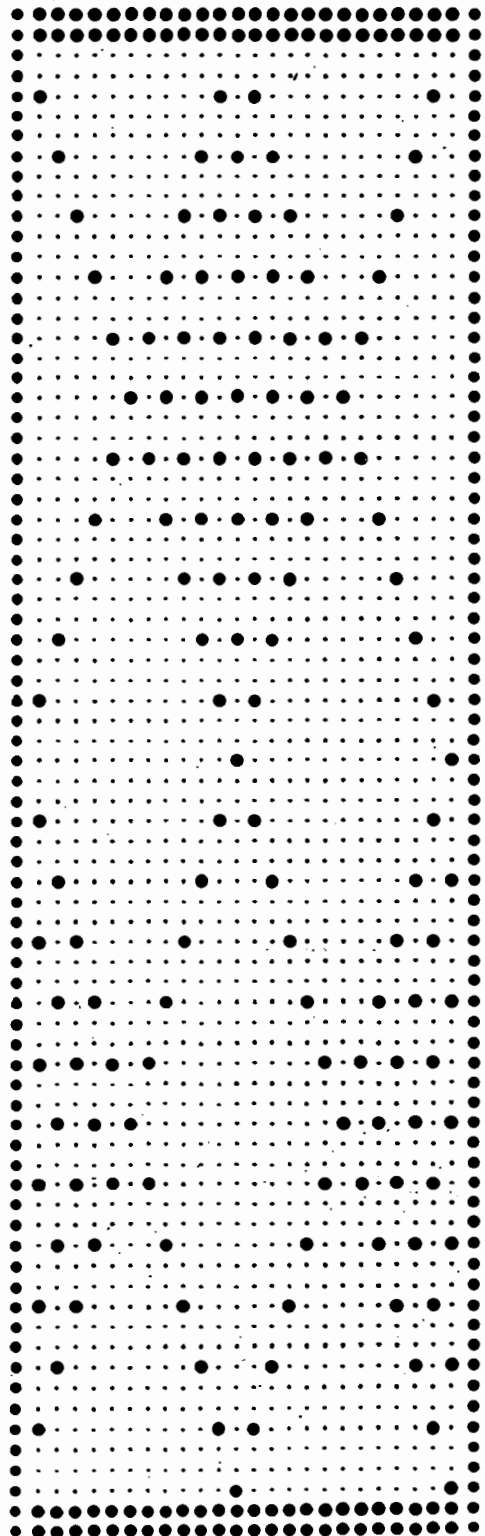
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917

TIFFANY STITCH VARIATION

TRIANGLE

Work as for black and white version but use st st plating as in July issue (fuschia MC and red C).

FRILLS (KNIT 8 FOR SHAWL OR 5 FOR KANGA)

Push 97 Ns at left and right of centre 0 to WP. 194 Ns. Using MT and WY, cast on and K a few rows (approx. 20) ending with carriage at right. * Using MT+5 and 1 strand MC and 1 strand C tog, K 1 row. Insert punchcard 2 and lock on first row. Using MT+2, K 3 rows. Do not release card. Cont in tuck st. K 8 rows. Remove card. Cont in st st, K 4 rows. Make a hem by placing loops of first row worked in MC and C on to corresponding Ns *. Using MT+4, K 1 row. Set RC at 000. Insert punchcard 3 and lock on first row.

Using MT+2, K 3 rows. Release card and cont in Tiffany stitch using 6 colours as required. K 64 rows. Remove card. Cont in st st. Cont in stripes as required. K 5 rows. Using MT+5, K 1 row. Cast off loosely.

PRESSING AND MAKING UP

Work as for black and white version.

SIDE HEMS

Push 52 Ns to WP. With P side facing, pick up sts along end of frill and cast-on or cast-off edge of triangle and place on to Ns. Work as for frills from * to *. Using MT+7, K 1 row. Cast off. Join ends at corners.

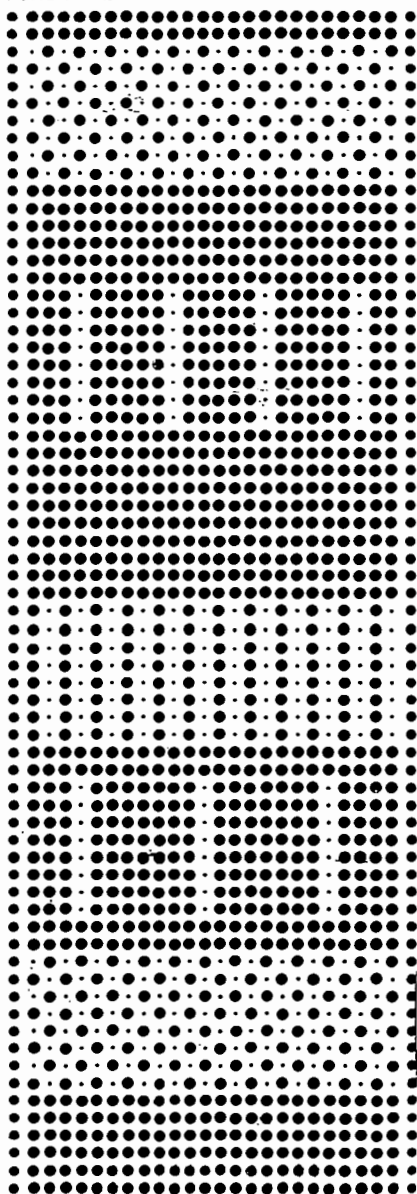
WAIST HEM

Work as for black and white version but use st st plating as in July issue (fuschia MC and red C).

ROULEAU TIE

Using 1 strand of MC and 1 strand of C tog, work as for black and white version.

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9 RAGLAN CARDIGAN

PATTERN RATING

* Easy to knit.

MACHINES

This pattern is suitable for chunky machines with 84 [88, 92, 96, 100, 106] needles or more. We used a Singer Big Nine.

MATERIALS

King Cole Big Value DK.

4 [5, 5, 6, 6, 7] x 100g balls in Pink (MY).

11 buttons.

Pair of 3¼ mm knitting needles.

GARMENT WEIGHT

Finished garment in second size weighs 410g.

The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to King Cole Ltd., Merrie Mills, Old Souls Way, Bingley, West Yorkshire BD16 2AX.

YARN THICKNESS

This yarn is heavy weight and knits as double knitting.

MEASUREMENTS

To fit chest or bust 82 [87, 92, 97, 102, 107] cm, 32 [34, 36, 38, 40, 42] in.

Actual size 91 [95, 100, 104, 109, 115] cm, 35¾ [37½, 39½, 41, 43, 45¼] in.

Length to back neck 66.5 [68, 69.5, 70, 71.5, 73] cm, 26¼ [26¾, 27¼, 27½, 28¼, 28¾] in.

Sleeve seam 46 [48, 48.5, 48.5, 51.5, 51.5] cm, 18 [18, 19, 19, 20¼, 20¼] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

18 stitches and 27 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 3.5 on Singer Big Nine).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment.

BACK

Push 84 [88, 92, 96, 100, 106] Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MY, K 110 rows. Work measures 40.5 cm, 16 in.

SHAPE RAGLAN ARMHOLES

Cast off 2 sts at beg of next 2 rows. Using a three prong transfer tool, dec 1 st at each end of next and every foll 4th row until 74 [76, 78, 82, 84, 90] sts rem, then on every foll alt row until 32 [34, 36, 38, 40, 42] sts rem. K 1 row. Cast off.

POCKET LININGS

Push 27 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MY, K 40 rows. Using WY, K a few rows and release from machine.

RIGHT FRONT

Push 39 [41, 43, 45, 47, 50] Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MY, K 40 rows.

PLACE POCKET LINING

Counting from right edge, miss 6 [7, 8, 9, 10, 11] sts, thread next 27 sts on to a length of WY and release from machine. With P side of pocket lining facing, replace sts of last row worked in MY on to empty Ns. Unravel WY. K 70 rows. RC shows 110 and work measures 40.5 cm, 16 in.

SHAPE RAGLAN ARMHOLE

Cast off 2 sts at beg of next row, K 1 row. Using a three prong transfer tool, dec 1 st at beg of next and every foll 4th row until 34 [35, 36, 38, 39, 42] sts rem, then on every foll alt row until 23 [24, 25, 26, 27, 28] sts rem.

SHAPE NECK

Cast off 5 [6, 7, 8, 9, 10] sts at beg of next row. Cont to dec at raglan edge on every alt row from previous dec and, at the same time, dec 1 st at neck edge of next and every foll alt row until 4 sts rem. Cont to dec at raglan edge only on every alt row from

previous dec until 1 st rem. K 1 row. Fasten off.

LEFT FRONT

Work as for right front reversing shapings and reading left for right.

SLEEVES

Push 43 [45, 47, 49, 51, 55] Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MY, shape sides by inc 1 st at each end of every 10th row until there are 61 [63, 65, 67, 69, 73] sts. K 18 [18, 26, 26, 34, 34] rows. RC shows 108 [108, 116, 116, 124, 124] and work measures 40 [40, 42.5, 42.5, 45.5, 45.5] cm, 15¾ [15¾, 16¾, 16¾, 18, 18] in.

SHAPE RAGLAN TOP

Cast off 2 sts at beg of next 2

rows. Using a three prong transfer tool, dec 1 st at each end of next and every foll 4th row until 51 [51, 51, 53, 53, 57] sts rem, then on every foll alt row until 9 sts rem, K 1 row. Cast off.

BACK WELT

With P side facing and using 3¾ mm needles, pick up 84 [88, 92, 96, 100, 106] sts along lower edge of back. With K side facing and using MY, K 1 row. Inc 1 st. 85 [89, 93, 97, 101, 107] sts. Work in rib as follows: 1st rib row (wrong side): K 1, * P 1, K 1; rep from * to end. 2nd rib row: K 2, * P 1, K 1; rep from * to last st. K 1. Rep these 2 rows 8 times more. Cast off loosely in rib.

FRONT WELTS

With P side facing and using 3¾

mm needles, pick up 39 [41, 43, 45, 47, 50] sts along lower edge of front. With K side facing and using MY, K 1 row. Inc 1 st on 6th size only. 39 [41, 43, 45, 47, 51] sts. Work 18 rows in rib as for back welt. Cast off loosely in rib.

CUFFS

With P side facing and using 3¾ mm needles, pick up 43 [45, 47, 49, 51, 55] sts along lower edge of sleeve. With K side facing and using MY, K 1 row. Work 18 rows in rib as for back welt. Cast off loosely in rib.

NECKBAND

Join raglan seams. With K side facing and using 3¾ mm needles, join in MY and pick up and K 21 sts up right front neck, 9 sts across top of sleeve, 33 [35, 37, 39, 41, 43] sts across back of neck, 9 sts across top of sleeve and 21 sts down left front neck. 93 [95, 97, 99, 101, 103] sts. Work 17 rows in rib as for back welt. Cast off loosely in rib.

POCKET TOPS

With P side facing and using 3¾ mm needles, pick up 27 sts from pocket opening. With K side facing and using MY, K 1 row. Work 7 rows in rib as for back welt. Cast off loosely in rib.

BUTTONHOLE BAND

Using 3¾ mm needles and MY, cast on 11 sts. Starting with a 2nd row, work in rib as for back welt. Work 3 [4, 4, 5, 2, 4] rows. * 1st buttonhole row: Rib 4, cast off 3 sts. Rib to end. 2nd buttonhole row: Rib, casting on 3 sts over those cast off. Rib 17 [17, 17, 17, 18, 18] rows. Rep from * 9 times more. Rep 2 buttonhole rows. Rib 3 [4, 4, 5, 2, 4] rows. Cast off in rib.

BUTTON BAND

Work as for buttonhole band, omitting buttonholes.



TINKERING WITH A TOYOTA

For many machine knitters hand-tooling is taboo. Everything is so quick and, once one knows how the machine operates, relatively easy, that anything that slows one down is usually greeted with dismay. Yet hand-tooling can achieve great results and can add a little zest to the actual knitting. It can also ensure that you produce something a little out of the ordinary.

Ann Taylor

LACE WORK

I would not be in favour of a complete garment in hand-tooled lace but a border or a small yoke does not take that long and can look very effective. Recently I saw in a shop a mock collar on a sweater, in lace, which could be achieved by using the single motif facility. The border could also be achieved by using the motif facility and your lace carriage, but for something in simple lace, it can be quicker in the long run to hand-tool.

Make out a chart for the design that you want and label each row so that you know where you are when interrupted. Use a ruler gauge as in intarsia, that can be moved up row by row. A simple panel up the front of a cardigan does not need much planning and a yoke may be drawn out in full in

order to follow the chart more easily. Small motifs, hand-tooled in lace, can look spectacular especially if adorned with some knit-in beads or ribbons. Panels or blocks of lace at the centre of sleeves can look good – and different.

CABLES

Aran jumpers are always popular and look good and some of the Aran type stitches and patterns can be achieved with tuck stitch.

However, with a little thought and patience, some of the Aran cables and patterns can be knitted by using your tools on the machine.

The easiest and neatest way with a cable is to have the purl stitches either side of the cable down on the ribber. This leaves the cable itself easier to manage on the main bed, as there is then a

needle out of work on either side of the stitches to be used for the cable, be it a four or six stitch cable.

Without a ribber, one needs to leave a needle in A position (non-working position) either side of the needles to be cabled and the resulting ladder may then be knitted up purlwise with the latch tool after the garment piece is completed, or left as a ladder on either side. I have seen an example where some narrow knitting ribbon was threaded through the ladder and it looked quite effective.

Without the ladder space, three by three (six stitch) cables can be difficult to manipulate and a soft four ply acrylic tends to be the easiest yarn to use. A good tip is, once having crossed the stitches over, bring those needles forward to E position (hold position) and have the carriage set to knit back. Knit that row slowly and carefully and all the twisted stitches will knit. It is one less movement for the carriage to make to bring the needles forward and less likely to jog stitches off the needles. If the needles are left back in B position on the cross-over row there is a tendency for the stitches to drop or the carriage to jam.

If you do not like the ladder effect, or do not wish to latch tool up the ladder then the two by two (four stitch) cable is easier to accomplish, but still bring those needles out to E position before knitting the cross-over row.

Two by one (three stitch) cables can look very nice on a cuff or a welt, just make sure that you

always cross-over in the same direction! That's easy to say, or write, but not so easy to remember. If you realise you have forgotten and gone the wrong way – then make sure you do it on the other cuff or welt! That way it will not look odd.

One of the Aran stitches I particularly like is known as the lobster claw and it is worked over eight stitches thus:

1	2	3	4	4	3	2	1
o	o	o	o	o	o	o	o

Stitches 3 and 4 on the left side are taken on to a two prong tool. Stitches 1 and 2 on the left side are put on to the needles left empty by 3 and 4. Then stitches 3 and 4 on the tool are placed on to the needles vacated by 1 and 2. This is then repeated on the right hand side of the eight stitches. Knit eight rows and repeat the procedure. It can also be knitted over six stitches with only one stitch being taken from the centre to the side.

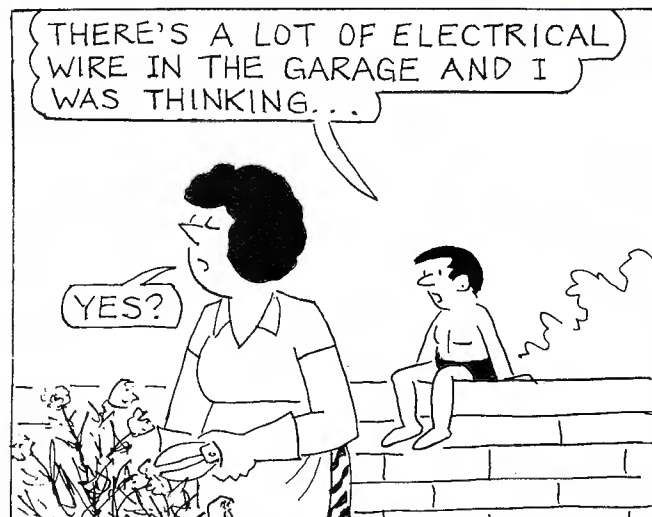
Eight or six stitches, whichever you choose, bring those needles out to E position and set the carriage to knit back, before knitting that row slowly.

There is a very, I would even say extremely, complicated cable pattern among the Aran stitches which consists of about eight to ten cables, criss-crossing up the length of a sweater to form a panel about six inches wide.

I would not attempt this on a machine, but found that a relative beginner had decorated the front of a small sweater with this panel! What is more, she said she had

The Woolleys

by Doug Baker



enjoyed doing it! She had never hand knitted, so maybe that was the answer, because to me it would have been easier by hand! There is a similar such cable shown in one of the Toyota stitch pattern books.

If you have never tried cables, they are quite satisfying to do. They lie flatter on the knitted surface than hand-knitted cables, but they do show up effectively when worn.

The other point to remember is, they bring the fabric tighter, so a tension swatch is a must – is it not always so?

PSEUDO-ARAN EFFECT

Some years ago, I remember seeing Aran type sweaters with diamonds and twirls made of cords and I was not very impressed!

Since then I have seen cords plaited round necks and cuffs and they have looked good. To emulate the Aran patterns, some knitters have used the creamy Aran colour and a tuck stitch and then done their own thing with cords as surface decoration. In moderation it works very well.

The same applies to cables and lobster claws; they give the appearance of Aran stitches on the creamy background.

I think cords were one of the first things I tried out on a machine and it surprises me nowadays in class that the majority of beginners have not discovered them! They are so handy for many things, but don't use cords in hoods or neckbands for children – there have been some horrific accidents.

To make a cord, cast on using E-wrap over five or six needles, bring them out to E-position and set the carriage to knit back. Do this for two rows so that the brushes have some knitting to grip on and don't throw off the stitches you have just carefully E-wrapped! Apply a claw weight.

Turn your pattern dial to EMPTY in one direction only. It does not matter which direction. This causes the carriage to slip in one direction and knit in the other. Because of the small number of stitches, the knitting is pulled into a circular cord.

If you have small children pestering you to let them have a go on the machine, set it up for cord knitting and let them make cords in a variety of colours. Two things are achieved, either they will get the bug for machine

knitting and want to learn properly or they will have their fill and cease to pester you.

I am very proud that our youngest member in Club is coming up to thirteen years of age. She modelled her grandma's garments at one of our fashion shows when she was six years old. Her mother then became a machine knitter and finally Paula started, so we have three generations of good knitters. Paula opened our last fashion show wearing a garment she had made, accompanied by her brother wearing an intarsia garment she had made for him. That caused some comment from the audience, I can tell you! I have no idea if Paula caught the bug from knitting cords, but I do know of several teens-to-twenties who had a go when younger and came back to learn more when older.

Returning to the subject of cords – multi-coloured ones can look beautiful and, used for woven cushion covers, they are hard wearing. Used for decorative effect on cuffs and collars and pocket tops, they are unusual. Admittedly they come more under the heading of surface design than hand-tooling, but as they can add to the overall effect, why not try them? Cords can be plaited and applied to neckbands and look wonderful in random yarn on a plain garment. Usually, when using random yarns, one avoids picking out one containing the background colour of the garments as the effect is then lost; however, this would not be a disadvantage for plaited cords.

Having drifted away from hand-tooling I must return smartly and point out that some of the older pre-punchcard machines of all Japanese makes, not just Toyota, often have instructions for hand-tooled stitch patterns, so it is always worth looking through the old books.

Lastly I must mention another effect I quite like, in moderation. This is using the cut floats of Fair Isle on the right side of a garment – especially attractive if a random yarn is used. Anything that makes your garment look a little bit different from the run-of-the-mill should give you added satisfaction . . .

If any of you have original ideas for stitch patterns or decorative effects, do write in and share them with us. One thing is for sure, someone will then try them out, add their own touch and another "one-off" will be the result. There is no end to ingenuity.

See you next month.

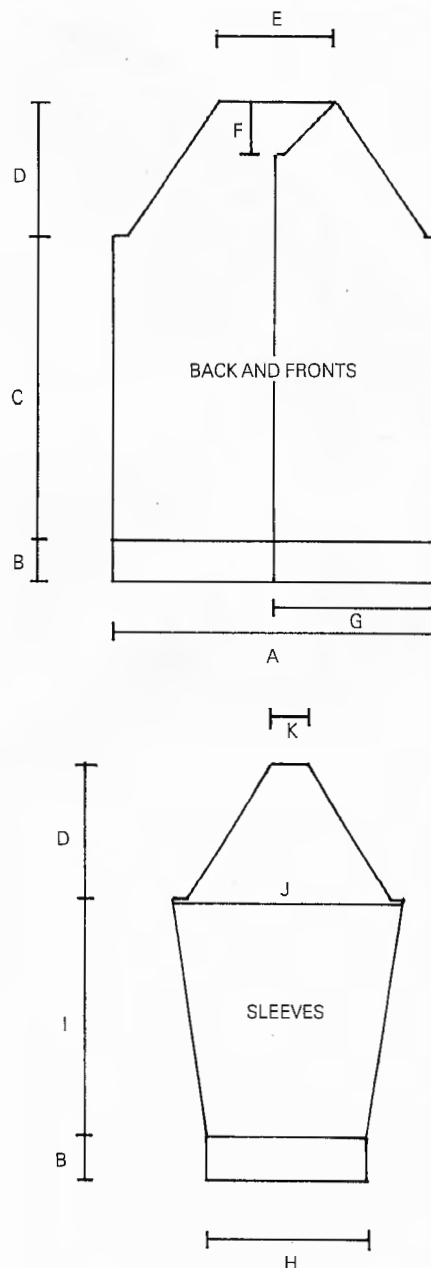
PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on ball band.

MAKING UP

Join side and sleeve seams. Fold

neckband in half to inside and catch down. Pin pocket linings into position. Backstitch lower edge into position. Catch down sides of pocket tops neatly to right side and sides of pocket linings lightly to wrong side. Sew button and buttonhole bands into position. Sew on buttons.



A	= 46.5 [48.5, 51, 53, 55.5, 58.5] cm
B	= 6 cm
C	= 40.5 cm
D	= 20 [21.5, 23, 23.5, 25, 26.5] cm
E	= 17.5 [18.5, 20, 21, 22, 23] cm
F	= 7.5 cm
G	= 21.5 [22.5, 23.75, 24.75, 26, 27.5] cm
H	= 23.5 [25, 26, 27, 28, 30.5] cm
I	= 40 [40, 42.5, 42.5, 45.5, 45.5] cm
J	= 33.5 [35, 36, 37, 38, 40.5] cm
K	= 5 cm

10

x



TOP

BACK

Using MC, cast on 117 [125, 133, 141] sts by hand. Set RC at 000. Using MT-1, K 26 rows. Cont in weaving patt, K 26 rows. Set RC at 000. Using MT and MC, cont in st st. K 146 rows. Place marker at each end *. K 136 [140, 146, 150] rows. RC shows 282 [286, 292, 296]. Push 30 [34, 38, 42] Ns at left and right to HP. 57 sts.

BACK NECK FACING

K 10 rows. Cast off. Push 30 [34, 38, 42] Ns at right from HP to UWP. Using WY, K a few rows and release from machine. Push rem 30 [34, 38, 42] Ns at left from HP to UWP. Using WY, K a few rows and release from machine.

FRONT

Work as for back to *.

SHAPE NECK

Transfer centre st to adjacent N. Push 58 [62, 66, 70] Ns at left to HP and cont on rem sts for first side. K 3 rows. Dec 1 st at neck edge of next and every foll 4th row until 40 [46, 53, 59] sts rem, then on every foll 6th row until 30 [34, 38, 42] sts rem. K 4 rows. Using WY, K a few rows and release from machine. With carriage at left, push rem Ns from HP to UWP and finish to correspond with first side reversing shapings.

CENTRE V PANEL

Using MC, cast on 61 sts by hand. Set RC at 000. Using MT, K 10 rows. Set RC at 000. Cont in weaving patt. K 5 rows. Dec 1 st at each end of next and every foll 6th row until 49 [45, 41, 35] sts rem, then on every foll 4th row until 5 sts rem. K 4 [4, 6, 4] rows. RC shows 128 [132, 138, 142]. Cast off.

LEFT SLEEVE AND OVERARM PANEL

Turn in back neck facing and facing on centre V panel and catch down on inside. Insert centre V panel into front neck and join seams. Push 40 Ns at left and 59 Ns at right of centre 0 to WP. 99 Ns. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MC, K 41 [45, 51, 55] rows, wrapping B over 59th N at right on every alt row.

10 WOMAN'S SUIT WITH WOVEN RIBBON DETAIL

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge machines.

MATERIALS

Bramwell's Hobby and Silky.
1 (1, 1, 1) X 500g cone Hobby in Mink (MC)
1 (1, 1, 1) X 500g cone Silky in Mink (MC)
Eurosia Yarns Citadel Tape.
1 (1, 1, 1) X 50g cone in Burgundy (A)
1 (1, 1, 1) X 50g cone in Peach (B).
Elastic to fit waist.

GARMENT WEIGHT

Finished garment in second size weighs 515g.

The fibre content of Hobby is 83% Acrylic, 17% Nylon. Silky is 100% Bright Acrylic. For further information about this yarn, please write to K. W. Bramwell & Co Ltd., Unit 5, Metcalf Drive, Altham Lane, Altham, Accrington BB5 5TU.

YARN THICKNESS

One strand of Hobby knitted together with one strand of Silky is medium weight and knits as four ply.

MEASUREMENTS

TOP

To fit bust 76 [82, 87, 92] cm, 30 [32, 34, 36] in.
Actual size 82 [88, 94, 99] cm, 32½ [34½, 37, 39] in.
Length to shoulder 63.5 [64.5, 65.5, 66.5] cm, 25 [25½, 25¾, 26¼] in.
Sleeve seam 38 cm, 15 in.

SKIRT

To fit hips 82 [87, 92, 97] cm, 32 [34, 36, 38] in.
Actual size 89 [94, 96, 102] cm, 35 [37, 37½, 40¼] in.
Knitted length 61.5 cm, 24¼ in.

Instructions are written for the smallest size; larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

28 stitches and 50 rows to 10 cm, 4 in measured over stocking stitch using two strands of yarn together after steam pressing (tension dial setting approximately 5-1).

26 stitches and 50 rows to 10 cm, 4 in measured over stocking stitch (sleeves) using two strands of yarn together after steam pressing when slightly stretched sideways (tension dial setting approximately 5-1).

26 stitches and 47 rows to 10 cm, 4 in measured over weaving pattern (tension dial setting approximately 5-1).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used purl side of knitting as right side of garment. When shaping in HP, always take yarn round first inside N in HP to prevent a hole forming.

Two strands of yarn are used together throughout (Hobby and Silky).

MANUAL WEAVING PATTERN

Engage weaving brushes. Set machine to bring HP Ns back to WP. * Push every 4th N to HP. Lay A over selected Ns. Using MC, K 1 row. Rep from * once more. ** Push the 2nd and every foll 4th N to HP. Lay B over selected Ns. Using MC, K 1 row. Rep from ** once more. These 4 rows form pattern.

SHAPE UNDER SLEEVE

Push 10 Ns at right to HP on next and foll alt row, K 1 row. Push 8 Ns at right to HP on next and foll alt row, K 1 row. Push 3 Ns at right to HP on next and foll 8 alt rows, K 1 row. Push 1 N at right to HP on next and foll 34 alt rows, K 1 row. 1 N rem in WP. RC shows 137 [141, 147, 151]. Push 1 inside N at right from HP to UWP on next and foll 34 alt rows, K 1 row. Push 3 inside Ns at right from HP to UWP on next and foll 8 alt rows, K 1 row. Push 8 inside Ns at right from HP to UWP on next and foll alt row, K 1 row. Push 10 inside Ns at right from HP to UWP on next and foll alt row. K 40 [44, 50, 54] rows. RC shows 272 [280, 292, 300]. Push 35 [39, 43, 47] Ns at left from NWP to WP. With P side of left front shoulder facing, pick up 30 [34, 38, 42] sts from below WY and 5 sts from centre V panel and place on to empty Ns. Cont in weaving patt (working colours in reverse). Using MT-1, K 26 rows. Cont in st st and MC. With K side of sleeve facing, replace sts below WY on to 99 Ns at right. With K side of left back shoulder facing, pick up 30 [34, 38, 42] sts from below WY and 5 sts from centre V panel and place on to Ns at left. Using MT, K 1 row. Using MT+4, K 1 row. Cast off with a latch tool.

RIGHT SLEEVE AND OVERARM PANEL

Work as for left sleeve and overarm panel reversing shapings by reading left for right and right for left.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Set in sleeves between markers. Join side seams. Turn up hem at lower edge and catch down on inside. Pull B through lower edge of sleeve to gather and secure ends.

STRAIGHT SKIRT

BACK AND FRONT ALIKE

Using MC, cast on 127 [133, 137, 145] sts by hand. Set RC at 000.

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Using MT-2, K 10 rows. Set RC at 000. Using MT-1, cont in weaving patt, K 2 rows. Cont in st st, K 58 rows. Using MT, K 166 rows. RC shows 226. Shape sides by dec 1 st at each end of next and every foll 5th row until 95 [101, 105, 113] sts rem, K 4 rows. RC shows 306.

SHAPE TOP

Push 12 [14, 16, 18] Ns at opposite end of carriage to HP on next 6 rows. Push 36 [42, 48, 54] Ns at opposite end to carriage from HP to UWP on next 2 rows.

WAISTBAND

Using MT-1, K 12 rows. Using

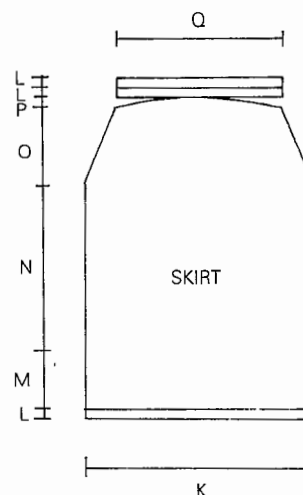
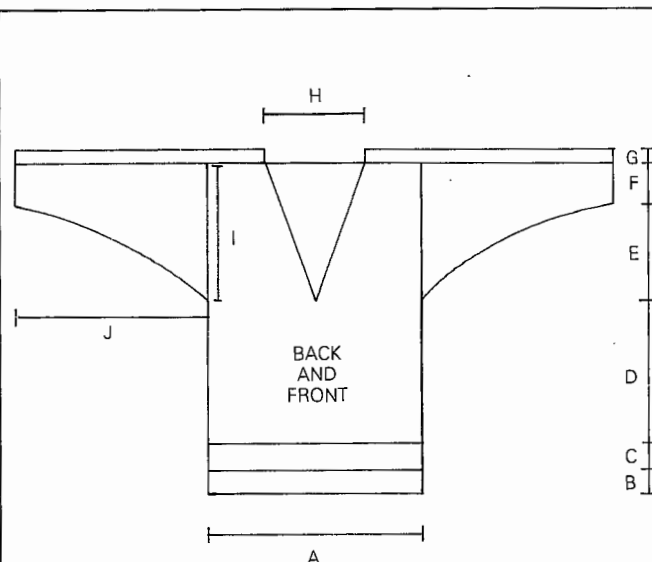
MT+2, K 1 row. Using MT-1, K 12 rows. Cast off.

PRESSING

With wrong side facing, pin out pieces to measurements given. Press carefully following instructions on cone band.

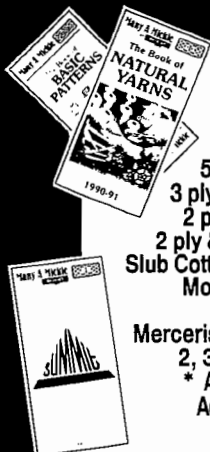
MAKING UP

Join side seams. Turn up hem at lower edge and catch down on inside. Fold waistband in half to inside and catch down, leaving a small opening for elastic. Insert elastic and join ends.



- A = 41.5 [44.5, 47.5, 50] cm
- B = 4.5 cm
- C = 5 cm
- D = 29 cm
- E = 19 cm
- F = 8 [9, 10, 11] cm
- G = 2.5 cm
- H = 20 cm
- I = 27 [28, 29, 30] cm
- J = 38 cm
- K = 45 [47.5, 48.5, 51.5] cm
- L = 2 cm
- M = 11 cm
- N = 33 cm
- O = 16 cm
- P = 1.5 cm
- Q = 33.5 [36, 37.5, 40] cm

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Mohair 4 ply & Chunky	85
3 ply Sock Wool	5
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SPOTLIGHT

Thanks to the current "green" movement there is more and more use of natural fibres for machine knitting. Not only are we finding wool added to acrylic yarns but a greater variety of natural fibres is coming on to the market.

Keni Freeman

THE TOUCH OF LUXURY – NATURAL FIBRES



Having looked around at the yarns generally available and talked with knitters at knitting clubs, it is obvious that quite often a lot of these natural yarns are not used, because the knitter does not know how to handle them.

Pure New Wool and Shetland Wool are two yarns that most of us do understand how to use. The trick with Shetland is always to knit a tension square first on a very loose tension and then wash and dry the swatch before use.

It might help you to actually knit two swatches and only wash one – you will then see quite easily the difference in tension when you measure them. Obviously you use the measurements of the tension square that has been washed for your garment. Quite often you will find it easier to knit the tension swatches of most of your natural fibres at a larger tension size and then wash them to see the difference in behaviour and feel; this is especially so of "oiled on the cone" wool yarns.

A tip for washing is to use "Sansolaine", available from both Brockwell Yarns and Amberyarn. Unlike a washing-up liquid or detergent, Sansolaine has been created to leave in some of the natural oils. A general detergent will remove all of them, which in turn causes the wool to feel scratchy and even felt or matt.

Alpaca and Llama are domesticated animals, originally found in South America. Farming of these animals is now taking place in a wide variety of

countries. In the UK they are even regarded as pets by some people!

Their wool has long fibres and it is noted for being fine, soft and lustrous. Natural colours are usually available, although many companies are now spinning this yarn with another fibre to add colour. It can produce very soft sweaters, even suits and is luxurious when knitted. Many companies are now marketing this yarn. They include Brockwell Yarns, Foxstones and Many a Mickle to name but a few. It is well worth going to your local dealer to find out if they stock an Alpaca or Alpaca-mix yarn as I feel this yarn is quite under rated.

Fairly new

Angora is another fairly new yarn in machine knitting – that is in any quantity. This is a soft but costly yarn, due to the fact that the fibre is obtained from either clipping or brushing the Angora rabbit. Most angora in recent years has come from France, although companies such as Merton Angoras are producing this yarn themselves. Because of its softness, this yarn has been mimicked in man made fibres. A note to remember; never knit any baby clothes in angora, due to the shedding of fibre a young baby can choke. It is always best to store your angora yarn in the refrigerator before use and I have happily kept angora garments in the fridge in polythene bags,

rather than in the wardrobe, to stop the garment shedding quite so much.

Cashmere comes from goats originally raised in Kashmir and now bred in China, Tibet and Mongolia, as well as the UK, in small quantities. The yarn is combed by hand from the animals, hence the cost. Once knitted up, it is a soft fabric, often associated with up-market suits and sweaters. Like Shetland, this yarn is knitted on a large stitch and then washed. This also means that far less yarn is used for a garment. Once made-up the garment can be gently teased to produce a soft surface to the yarn. Again Cashmere is being marketed in small quantities and surprisingly enough you will find oddments in end-of-range yarn bins.

Lambswool is becoming more and more widely used. This is the clipping of the young lamb, up to six months of age. It is spun in oil like a Shetland and therefore should be treated as such. Once knitted up it produces a super yarn and is very soft to the touch. Many companies such as Nina Miklin, Many a Mickle and Brockwell Yarns market this yarn.

Cotton is not produced from an animal but a plant and is believed to have been the first textile fibre ever used. The plant blooms and the seed bud (boll) opens up allowing the fibres to escape. Once spun cotton has a strength unlike any other yarn and it has less stretch than most types of

fibres. Some cotton yarns will shrink upwards and outwards when washed and so a washed tension square is desirable before measuring. Because of its lack of stretch it must be knitted slowly and at the correct tension. Knit it too tightly and you will knit a "brick wall". It is great for sweaters and cardigans. Many companies including Amberyarn, Bonnies and Bramwell market this yarn.

More widely used

Mohair is certainly more widely used now than perhaps a couple of years ago. Produced from the Angora goat, originally in Turkey but now also in South Africa and the United States of America. The yarn is obtained by shearing the goats twice a year, you will find this has a smoother surface than sheep's wool.

However, many people find this yarn feels scratchy, and they might find it beneficial to wash the garment in Sansolaine or Angora Wash. Now that mohair is becoming more readily available in 4-ply, standard gauge knitters can get their hands on it. Many companies are producing mohair including Yorkshire Mohair Mills, Mohair Producers, Nina Miklin and Foxstones to name but a few. Often you will find Kid Mohair available; a slightly more costly yarn but well worth the expense. Mohair knits great sweaters, cardigans and coats.

C CREATIVE INTARSIA

**"THAT'S THE
WAY TO
DO IT!"**

Ken Freeman

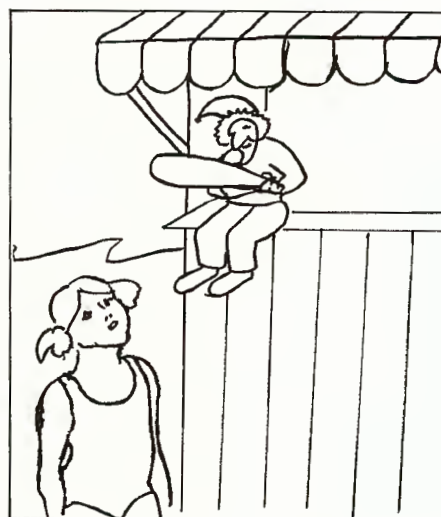
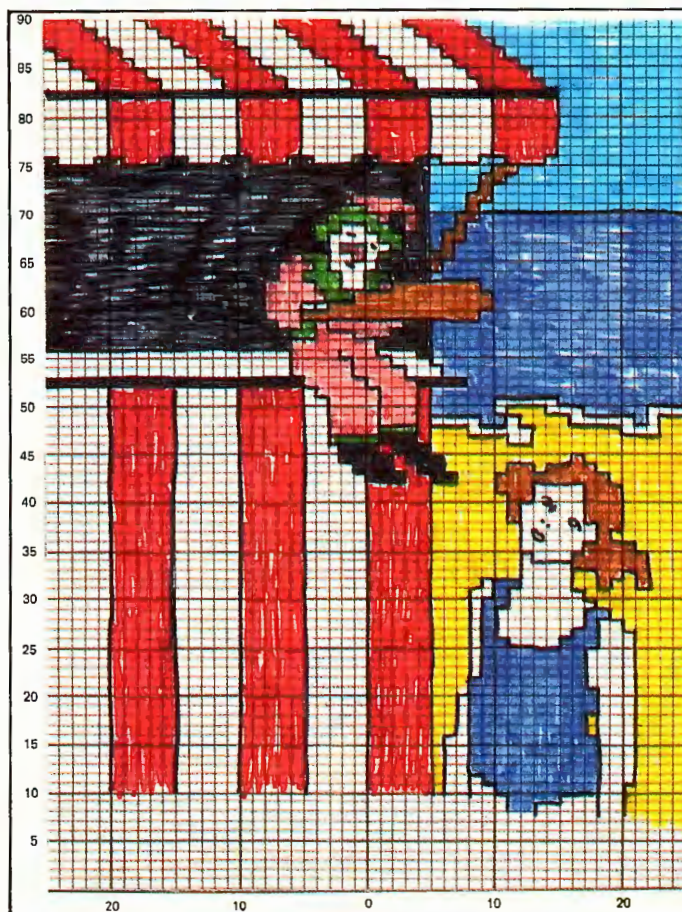
This month we are still on a summer beach theme, as you can see by the Punch and Judy Show.

However, I have tied in the theme with something that I am often asked about; using photographs as subject matter.

In this case the little girl is based on Chrissie, my two-year-old. Taking a photograph of her I have added it to the scene to make it look as though she is watching Mr Punch.

Many of us have photographs that we would like to use as designs. They can be an animal, person or just a panoramic scene.

Once you have chosen your photograph, trace it out on to paper, taking away some of the finer lines, heavy shading and so on. You can see by my design that I have taken out everything except the basics. In the sketched design I have left in my pencil markings so you can see how I cleaned up the design from the photograph. However, to make your design more recognisable as a particular person, features should be retained.



Once the design is clear, if it needs to be enlarged, use a photocopier to do this as it will keep everything in proportion. Once the right size, trace your design on to graph paper or a design chart. In this case I have used Trace 'N' Knit® as it reproduces a design clearly on to true tension proportional knitters graph paper, but you can trace the design on to standard rectangular paper or use a design grid to work

out your stitches and rows.

You can also see how I have added the Punch and Judy tent and then created a knitted design from that.

As I always say, do not try to make your design too complicated. You can always add items later using embroidery or Swiss darning, but it is difficult to see a design clearly if it has every feature included to begin with.

I have made a distinction

between the sea and sky to help break up the picture but apart from that have tried to keep the design quite simple. Remember if you are creating a design from a photograph to check your colours first. Do you have yarns that are distinctive enough in shading? For example, I often use a bottle green close to a black and have to check that the two colours are distinct enough when knitted close together. Sometimes I have

to break them up by running an embroidered back-stitch between them for more definition.

Remember too that if your design has to be a certain way round that it must be reversed before knitting.

From there on it is quite simple, just follow your design stitch for stitch and you cannot help but create a clear reproduction of your photograph.

See you next month.

SPOTLIGHT

continued

This is just a small insight into some of the more costly yarns on the market for machine knitting. Many knitters have spent their years knitting with acrylic or wool and have never thought about trying a different yarn. Yarns "new" to machine knitting, such as alpaca and cashmere, you will find beautifully soft and fine but easier to handle than, say, angora. Next time I'll discuss some of the standard man-made fibres and what to look for.

For further information about the yarns mentioned above you will find below some of the companies who market them. Some of them sell by mail-order and some will provide you with the names and addresses of your nearest stockists.

Adelaide Walker
2 Mill Yard Workshops
Otley Mills, Ilkley Road
Otley LS21 6JP

Amberlyarn Ltd
Dock Mills, Dockfield Terrace
Shipley
W. Yorks BD17 7AW

Annard Mohair
Handgate Farm, Church Lench
Evesham
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Andru Knitwear
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Cumbria CA8 1NP

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W. Yorks BD21 4JJ

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Manton Industrial Estate
Bedford MK41 7LE

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1273 Bristol Road South
Northfield
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Unit 5, Metcalf Drive
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Lancs BB5 5TU

Brier Hey Textiles
Mytholmroyd, Hebden Bridge
W. Yorks HX7 5PF

Brockwell Yarns
Stansfield Mill
Stansfield Mill Lane
Triangle, Sowerby Bridge
W. Yorks HX6 3LZ

Colinettè Yarns Ltd
Park Lane House, 7 High Street
Welsphool
Powys SY21 7SP

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41 Broad Street, Syston
Leics LE7 8GH

Falkland Islands Wool
Falkland Islands Agency
3 Tucker Street, Wells
Somerset BA5 2DZ

T. Forsell & Son Ltd
Blaby Road, South Wigston
Leics LE8 2SG

T. M. Hunter Ltd
Sutherland Wool Mills
Brora
Scotland KW9 6NA

J. Hyslop Bathgate
Forest Mills,
Dunstable Road,
Selkirk TD7 5EA

I. B. Angora
14 School Hill
Hartshill, Nuneaton
Warks CV10 0ND

Jamieson & Smith Ltd
90 North Street, Lerwick
Shetland ZE1 0YL

King Cole Ltd
Merrie Mills, Old Souls Way
Bingley
W. Yorks BD16 2AX

Merton Angoras
Frankland Cottage
Gunston, Crediton
Devon EX17 5HJ

The Mohair Centre
Brickfield Farm, Laughton Road
Chiddingfold, Lewes
E. Sussex

Mohair Producers Ltd
The Mill, Wykeham
Scarborough
N. Yorks YO13 9QB

Nethy Products
Kirshaws Road, Coatbridge
Scotland ML5 4SL

Nina Miklin
104 Biddulph Mansion
Elgin Avenue, Maida Vale
London W9 1HU

Pamela Wise
101-105 Goswell Road
London EC1V 7ER

Sherwoods
39 Church Street, Malvern
Worcs WR14 2AA

Simply Shetland
9 West Port
Edinburgh EH1 2JA

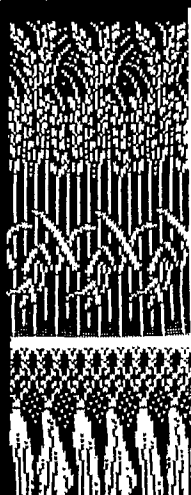
Texere Yarns
College Mill, Barkerend Road
Bradford BD3 9AQ

Warrendale Yarns
High Warrendale Farm, Warter
York YO4 2TG

Yarn Markets UK Ltd
North Street East, Uppingham
Leics LE15 9QL

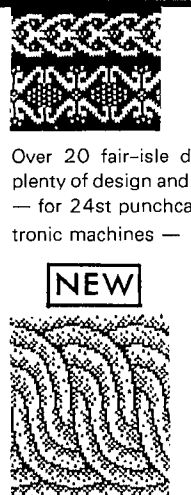
Yeoman Yarns Ltd
31 High Street, Kibworth
Leics LE8 0HS

The Yorkshire Mohair Mill
Gibson Street, Bradford
W. Yorks BD3 9TS



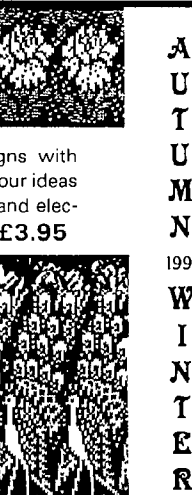
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11



11 NAUTICAL STYLE SWEATER

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard machines with or without a ribber.

MATERIALS

Yeoman Panama
1 (1, 1) × 500g cone in Cream (MC)
1 (1, 1) × 500g cone in Navy (A)
Yeoman Canalele
1 (1, 1) × 250g cone in Sandstone (B)

GARMENT WEIGHT

Finished garment in first size weighs 485g

The fibre content of Panama is 50% Cotton, 50% Acrylic. Canalele is 100% Cotton. For further information about these yarns, please write to Yeoman Yarns, 31 High Street, Kibworth, Leicestershire LE8 0HS.

YARN THICKNESS

This yarn is medium weight and knits as four ply.

MEASUREMENTS

To fit bust 87-92 [97, 102-107] cm, 34-36 [38, 40-42] in.
Actual size 105 [112, 120] cm, 41½ [44¼, 47¼] in.
Length to shoulder 64.5 [67, 68] cm, 25½ [26½, 26¾] in.
Sleeve seam 45 cm, 17¾ in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

32 stitches and 38 rows to 10 cm, 4 in measured over Fair Isle pattern (tension dial setting approximately 6).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment.
Punch card, as shown, before starting to knit.
Knit two colour Fair Isle rows with first colour given in back feeder 1/A to knit background and second colour given in front feeder 2/B to knit contrast pattern.

FAIR ISLE PATTERN

K 4 rows A/MC, 2 rows A only (1st st), 2 rows B only (1st st), 2 rows MC only (1st st), 14 rows MC/A, 2 rows MC only (1st st), 2 rows B only (1st st), 2 rows A only (1st st), 4 rows A/MC, 2 rows A only (1st st), 2 rows B only (1st st), 2 rows MC only (1st st), 12 rows MC/A, 2 rows MC only (1st st), 2 rows B only (1st st) and 2 rows A only (1st st). These 58 rows form pattern.

BACK

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 2×2 rib. Push 85 [91, 97] Ns at left and right of centre 0 to WP. 170 [182, 194] Ns. * Push corresponding Ns on ribber to WP. Arrange Ns for 2×2 rib. Using A, cast on and K 3 tubular rows. Carriage is at right. Set machine for 2×2 rib knitting. Set RC at 000. Using MT-5/MT-5, K 3 rows. Using B, K 2 rows. Using MC, K 15 rows. Transfer sts for st st *.

MACHINES WITHOUT RIBBER

Push 85 [91, 97] Ns at left and right of centre 0 to WP. 170 [182, 194] Ns. * Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and MC, K 14 rows. Using B, K 2 rows. Using A, K 7 rows. Using B, K 2 rows. Using MC, K 14 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed *.

ALL MACHINES

Insert punchcard and lock on first row. Set RC at 000. Using MT, K 2 rows B and 2 rows A. Release card and cont in Fair Isle patt **. K 220 [230, 234] rows.

SHAPE NECK

Note patt row on card. Using a length of appropriate colour, cast off centre 34 sts. Using nylon cord, K 68 [74, 80] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Cast off 6 sts at beg of next and foll alt row. 56 [62, 68] sts. K 4 rows. Cast off. With carriage at right, unravel nylon cord over rem Ns bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side reversing shapings.

FRONT

Work as for back to **. K 198 [208, 212] rows.

SHAPE NECK

Note patt row on card. Using a length of appropriate colour, cast off centre 20 sts. Using nylon cord, K 75 [81, 87] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Cast off 3 sts at beg of next and foll 3 alt rows, K 1 row. Dec 1 st at beg of next and every foll alt row until 56 [62, 68] sts rem. K 8 rows. Cast off. With carriage at right, unravel nylon cord over rem Ns bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side, reversing shapings.

SLEEVES

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 2×2 rib. Push 39 [41, 43] Ns at left and right of centre 0 to WP. 78 [82, 86] Ns. Work as for back from * to *.

MACHINES WITHOUT RIBBER

Push 39 [40, 43] Ns at left and 38 [40, 43] Ns at right of centre 0 to WP. 77 [80, 86] Ns. Work as for back from * to *.

1ST SIZE

Inc 1 st at right edge.

2ND SIZE

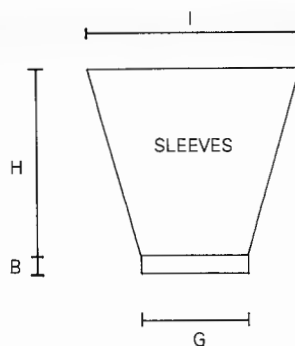
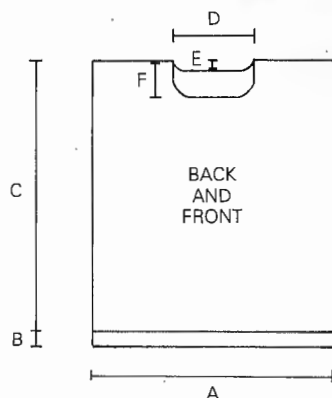
Inc 1 st at each end.

ALL SIZES

78 [82, 86] sts.

ALL MACHINES

Insert punchcard and lock on first row. Set RC at 000. Using MT, K 2 rows B and 2 rows A. Release card and cont in Fair Isle patt. Shape sides by inc 1 st at each end of next and every foll 4th row until there are 150 [156, 162] sts. K 13 [9, 5] rows. RC shows 158 and work measures 45 cm, 17¾ in. Cast off.



- A = 53 [56.5, 60.5] cm
- B = 3.5 cm
- C = 61 [63.5, 64.5] cm
- D = 18 cm
- E = 2 cm
- F = 8 cm
- G = 24 [25.5, 26.5] cm
- H = 41.5 cm
- I = 46.5 [48.5, 50.5] cm

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NECKBAND

Join right shoulder seam.

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 2x2 rib. Push 168 Ns on both beds to WP. Arrange Ns for 2x2 rib. Using A, cast on and K 3 tubular rows. Carriage is at right. Set machine for 2x2 rib knitting. Set RC at 000. Using MT-5/MT-5, K 3 rows. Using B, K 2 rows. Using MC, K 11 rows. Transfer sts for st st. K 1 row.

MACHINES WITHOUT RIBBER

Push 167 Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-1 and MC, K 8 rows. Using MT-2, K 3 rows. Using B, K 2 rows. Using A, K 7 rows. Using B, K 2 rows. Using MC, K 3 rows. Using MT-1, K 8 rows. Push Ns from NWP to WP

and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed. Inc 1 st. 168 sts. K 1 row.

ALL MACHINES

With P side facing, pick up 74 sts around back neck and 94 sts around front neck and place on to Ns. Using MT+4, K 1 row. Cast off.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Join left shoulder and neckband seam. Set in sleeves matching centre to shoulder seam. Join side and sleeve seams.

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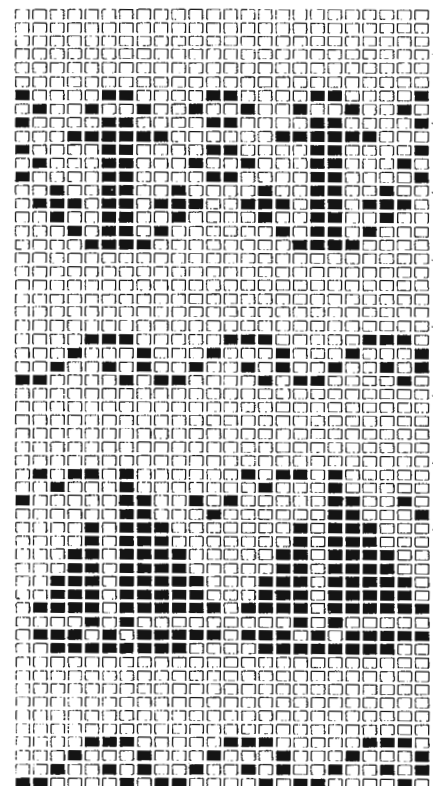
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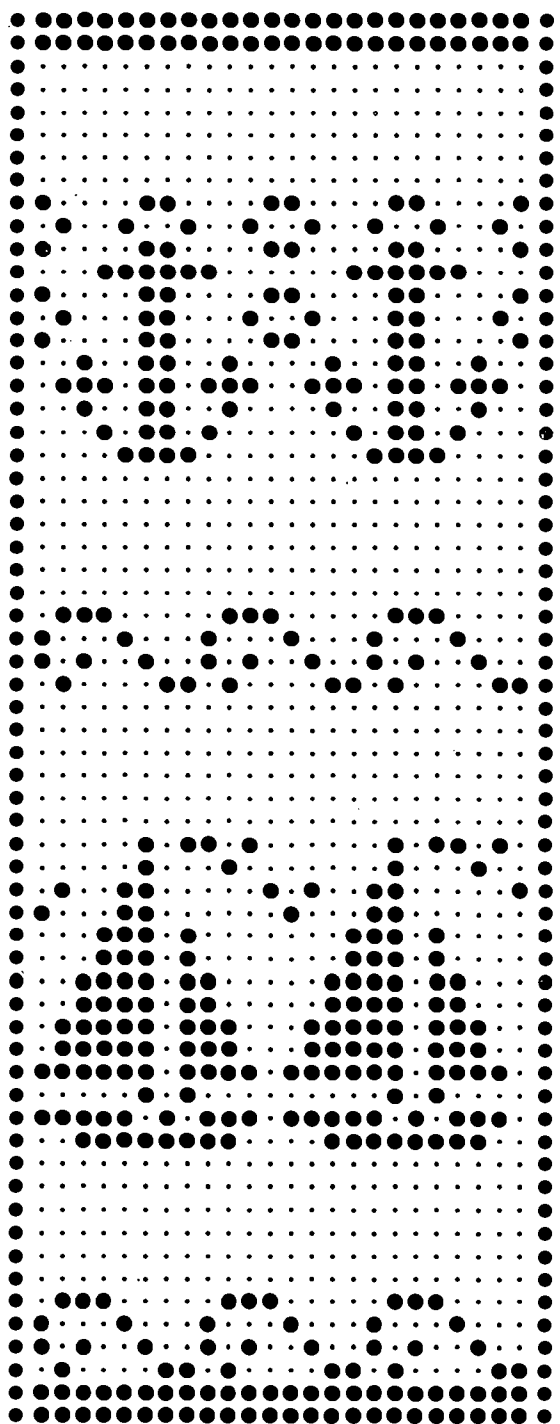
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PARIS BISHOP SPECIAL

Still in holiday mood, I have taken two of Paris's landmarks (the Eiffel Tower and Sacré Coeur) to create some **geometric designs with a 'travel' flavour.**

The deep border design is a 24 stitch pattern, while the small geometric design (which was taken from a close-up view of the girder construction of the Eiffel Tower) is a six stitch pattern which can be used on 12 or 24 stitch machines, as a border or all-over Fair Isle design.

Yarns and colours

I like to use smooth yarns like cotton or rayon to create a smooth 'clean' fabric surface for these geometric designs. Classic colour combinations like navy and white, black and cream are ideally suited, but for a more subtle abstract effect, try two tones of grey for example.

'Paris' border

Knit welts and so on in black or darkest colour.

In the sample illustrated, I have knitted a geometric border first, as follows:

Knit 13 rows of 'geometric design' in Fair Isle with white in feeder 1 and black in feeder 2.

Knit 2 rows in plain white and 2 rows plain black.

Knit 'Paris' border design in Fair Isle (100 rows) with white in feeder 1 and black in feeder 2.

Continue in plain black.

Geometric design

To knit this design as a border pattern, see above.

To knit as an all-over pattern, knit as follows:

Knit welts and so on in white or lightest colour.

Starting at row 1 of card – knit 13 rows in Fair Isle with white in feeder 1 and black in feeder 2.

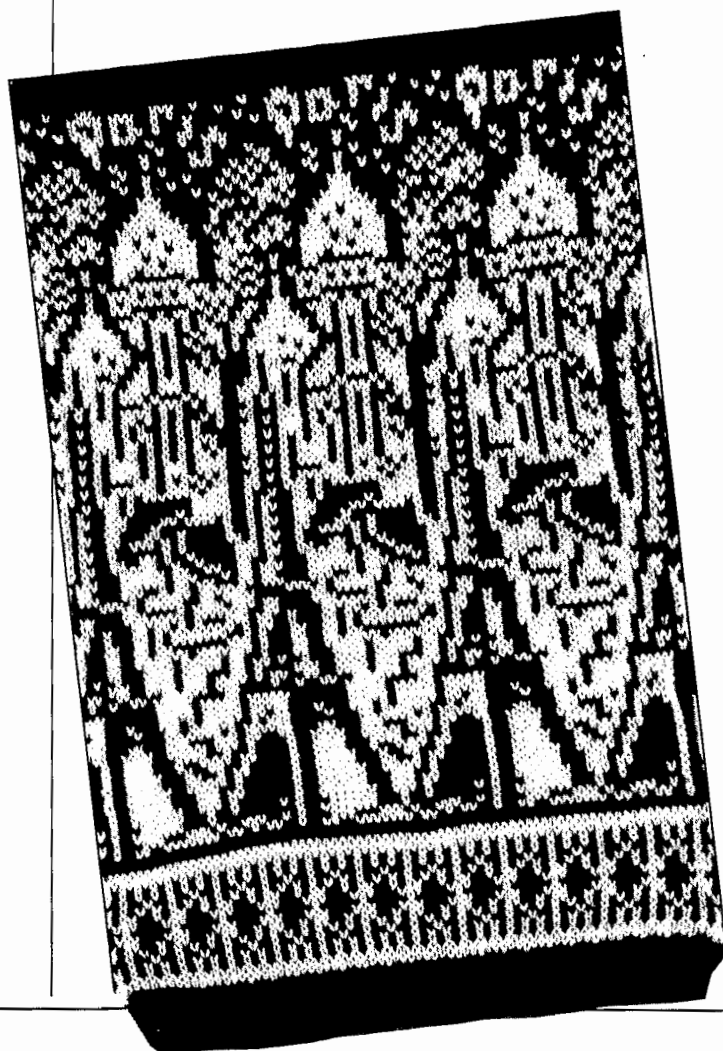
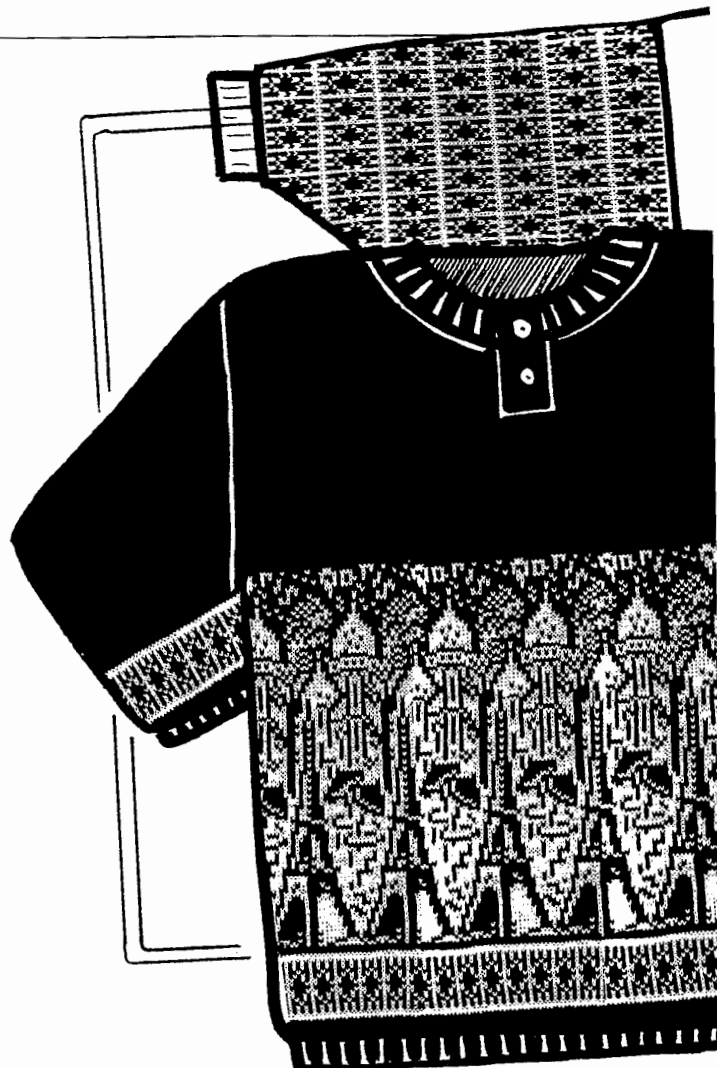
Knit 2 rows with white in feeder 1 only.

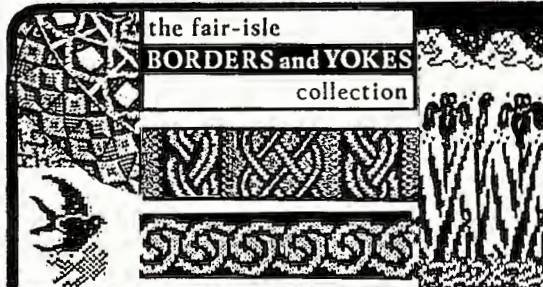
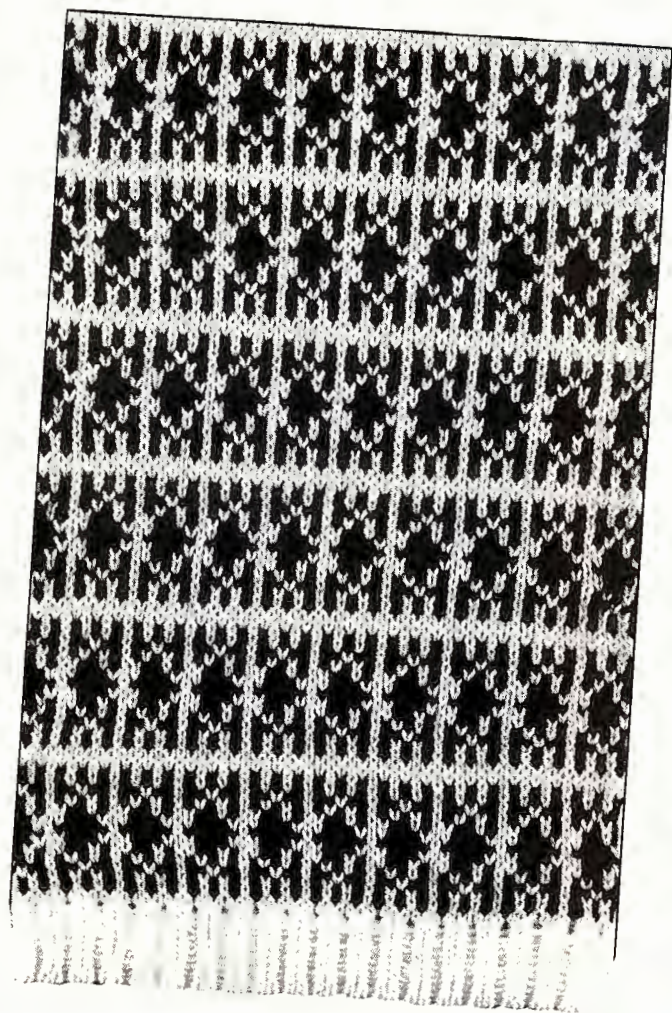
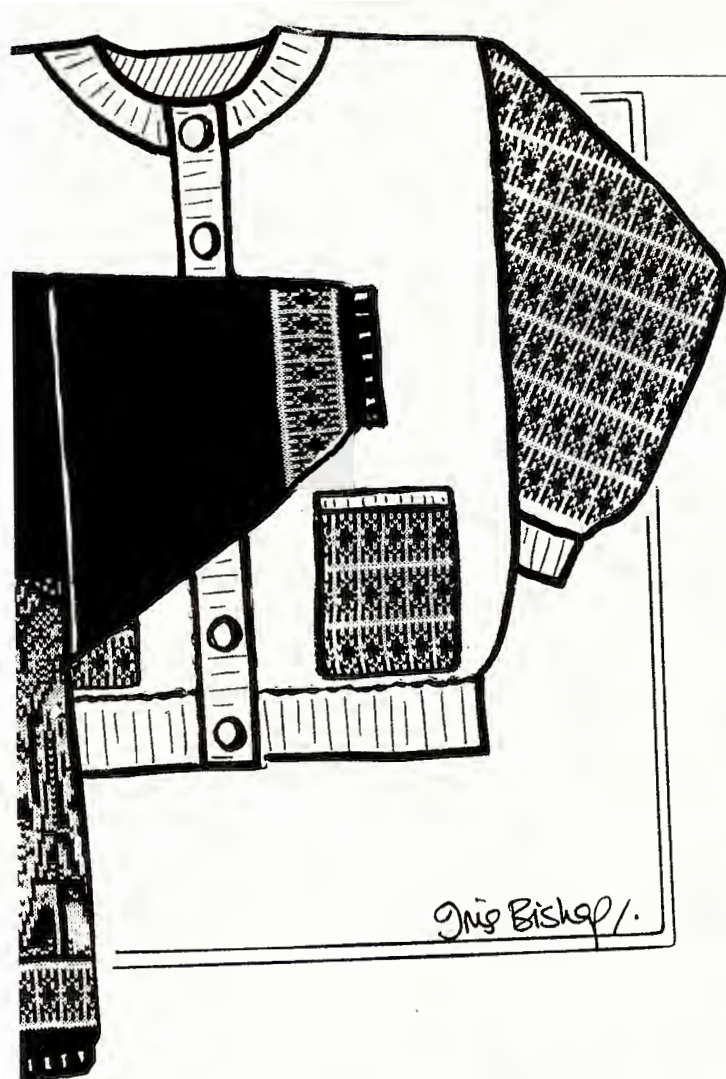
Continue by repeating these 15 rows.

(Note: Carriage remains set to Fair Isle throughout.)

Brother electronic machines only

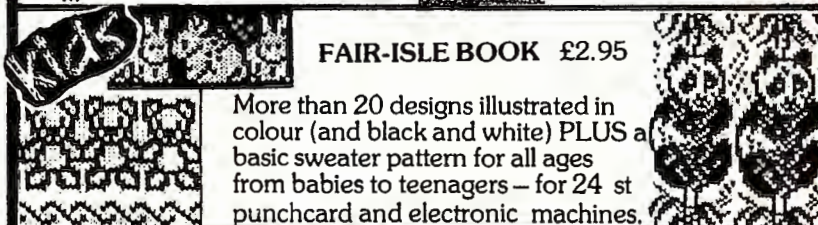
Set pattern variation switch No. 1 to upper position so that 'Paris' lettering reads correctly.





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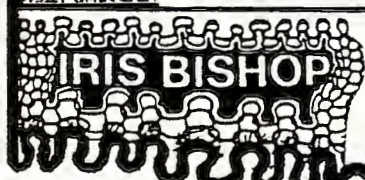
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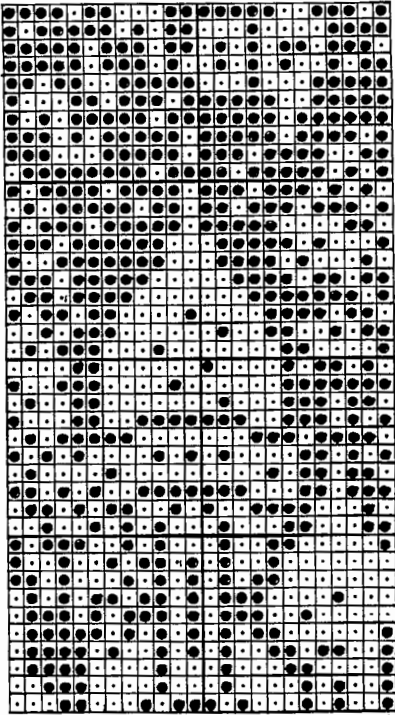
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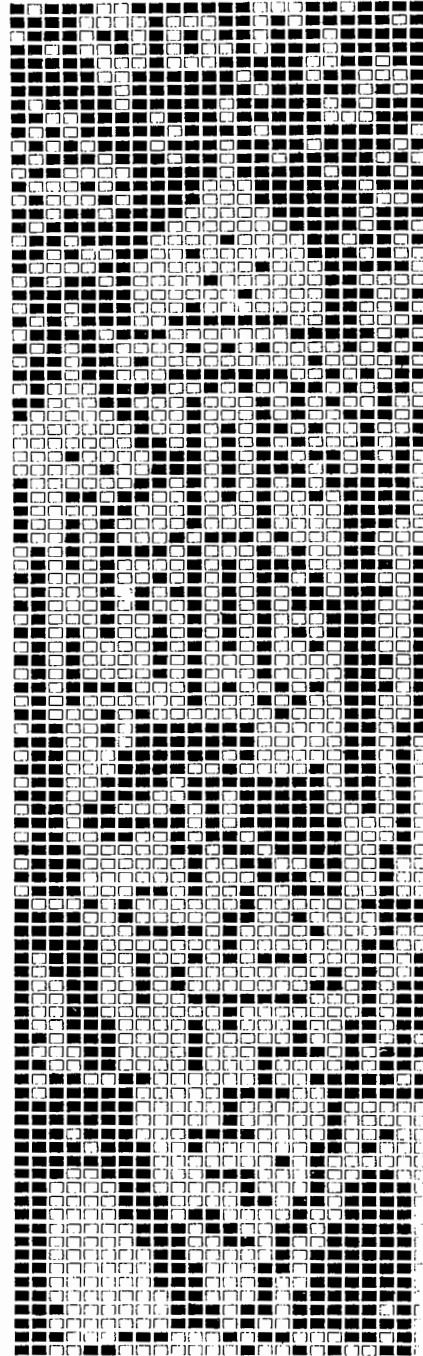
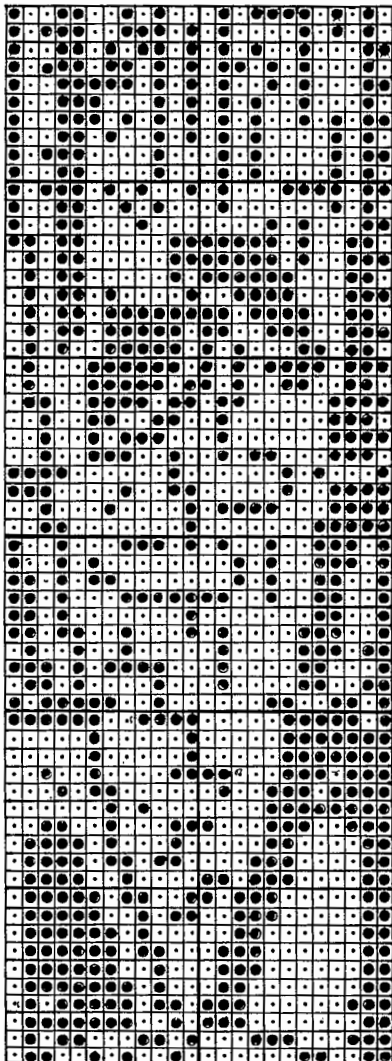
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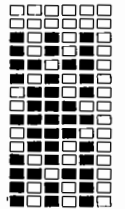
Continued from page 71



Join these cards together so that design is continuous

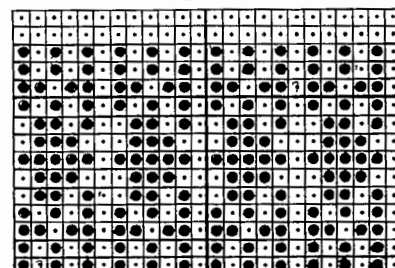


Paris border



Geometric design

Geometric design



If you are using this design as an all-over pattern, punch these 15 rows twice more, so that card is long enough to join.



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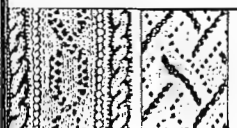
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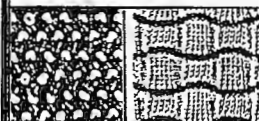
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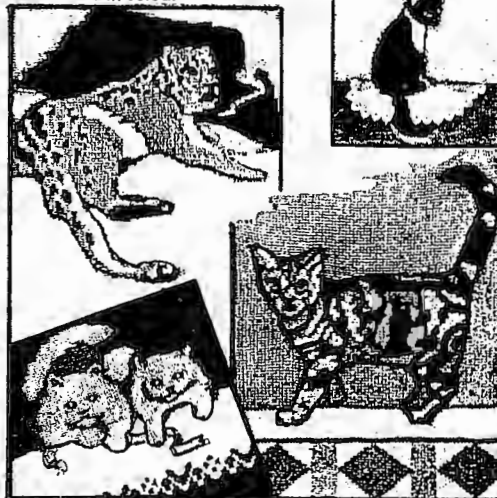
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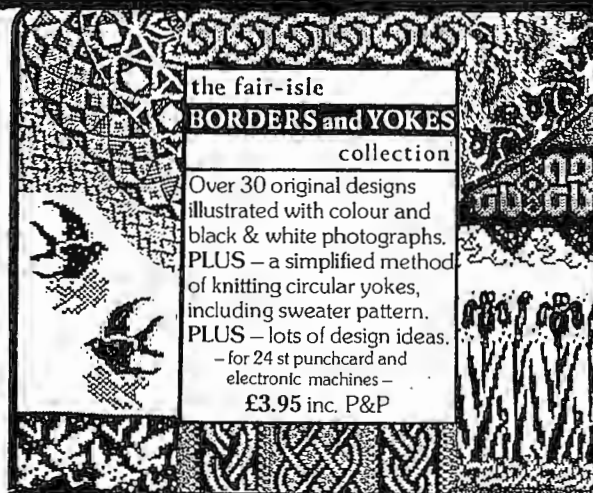
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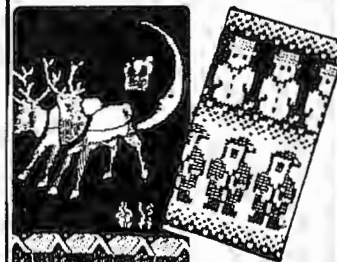
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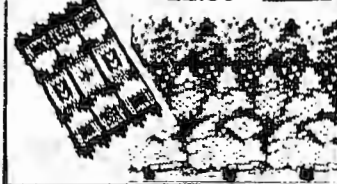
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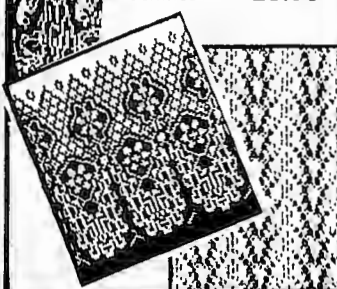


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KNITMASTER CORNER

This month I'm writing about single motifs which can be knitted very easily on most Knitmaster/Silver Reed machines. However, judging by the number of times a knitter shows me the magic cams and point cams and asks "what are these for?", there are a large number of knitters who don't know how to knit single motifs.

Liz Norton

Punchcard machines that can knit single motifs automatically are supplied with magic cams (grey and silver square-ish items) and point cams (small orange and white objects). However, if your machine doesn't have these cams don't stop reading, as it is possible to knit motifs on other machines. It just isn't quite so automatic.

The magic cams attach to the carriage on either side. To attach them, move the side levers on the carriage forward to the "O" position. The magic cam has a triangle on it just in front of the screw. This lines up with the triangle on the carriage and the cam screws on to the extension plate that projects from the carriage just behind the side lever. Return the side lever to the back (V) position after attaching the cams.

If you were to insert a punchcard now and try to knit a pattern, you'd find it wouldn't come out. On their own the magic cams direct the needle butts away from the memory drums and it's these that select the pattern needles.

To get a pattern, the point cams have to be placed at the back of the needle bed. The pattern will then appear between the point cams.

However, it isn't quite that simple. You have to choose the position of the point cams carefully.

On a standard gauge punchcard machine the pattern repeat is 24 stitches and is centred about the centre of the machine. If you look at the plastic strip beneath the needles you'll see the blocks of 24 stitches marked out. The "X" marks the centre of the pattern and the diamond, the edges of the pattern repeat.

Although when motif knitting you are preventing the machine from knitting most of these repeats, that is how the pattern repeats would be if they were knitted – if you see what I mean.

So when the point cams are positioned, they must line up with the diamonds on the needle bed in order to give a complete pattern repeat.

The easiest way to make sure you've got them in *exactly* the right position is to move the two needles that lie either side of the diamond slightly forward. The *centre* line of the point cam then lines up with the space between these two needles.

Notice that the cams are labelled for left and right. They must go on the correct side.

Of course, it doesn't have to be a single motif. You could knit two or three motifs side by side. Then the point cams would have to enclose 48 or 72 stitches instead of 24. However, they would still have to line up with the diamonds.

Electronic machines don't have extra cams for motif knitting, you just use the point cams and N1 cam. Of course on an electronic machine you can position the motif anywhere. The point cams programme the outside edges of the pattern and the N1 cam is usually lined up with the left point cam.

There is one final accessory to position, the yarn separators. Both electronic standard gauge machines and the punchcard machines have these. The 890 modular electronic doesn't, but it is still possible to knit motifs on it.

The yarn separators slide under the 4th, 5th and 6th non-working needles, counting from the edge of your knitting. The needle latches must be open and you use a yarn separator on both sides.

The yarn separator, as its name implies, stops the yarn tangling and stops the second colour accidentally knitting in with the plain area on either side of the motif. The second colour always goes under the yarn separator and the main colour on top.

If at this point you were to knit a motif, just as you knit Fair Isle, you'd find that you got holes or loose stitches up the edge of the

motif. To stop these appearing, you wrap the second colour around the first needle in main colour next to the motif. To do this, on the edge of the motif, on the same side as the carriage, look for the last stitch in the second colour. Move the *next* needle on the carriage side forward *slightly* – don't let the stitch go behind the latch. Now wrap the second yarn around the needle, anticlockwise if the carriage is at the right, clockwise if it is at the left. Return the needle to the working position and make sure the second yarn is under the yarn separator. If you find it difficult to remember which side is clockwise and which anticlockwise, just remember that as the yarn moves over the top of the needle it should be moving away from the carriage.

The above method of wrapping the edge of the motif applies to all machines with yarn separators.

The 890 Chunky electronic doesn't have yarn separators and an alternative method is advised. Before starting to knit the motif, break off two lengths of the second yarn. After knitting the first row of the motif, locate the edge needle of the motif on the carriage side, then lay the piece of yarn on the hook of the neighbouring needle in the main colour. After every subsequent row on the side nearest the carriage, hang the piece of yarn over the hook of the first needle in main colour next to the motif. As you knit at the start of the row, hold the second yarn down a little between the motif and the carriage, to simulate the effect of the yarn separators.

If your machine doesn't knit motifs automatically, it is still possible to knit them. On these machines the card for the motif has to be punched out in reverse. That is, you punch out the background stitches.

To knit the motif you hand select on every row all the needles on either side of the motif to knit the yarn in feeder 2. You do this by bringing all the needles outside the motif area to the holding position ("D"). The carriage is of course set to knit back these needles. (The holding (Russell) levers are on 2.)

The needles which are going to knit the motif are left in the working position. They must of course relate to the position of the pattern repeats, in the same way as the point cams must on machines that knit motifs automatically.

The carriage is threaded in reverse. The main colour is in feeder 2 and the second colour in

feeder 1. The edge of the motif is wrapped in the same way as for machines with yarn separators.

You can knit two motifs on the same rows. Just position two sets of point cams.

If you knit in the usual way, you will of course get floats of the second colour between the motifs.

To prevent this, use two balls of the second colour. In the gap between the motifs, stop the carriage and change from the first ball to the second. It's not really possible to do this on a machine without an automatic motif facility, as it means changing the yarn in feeder 1 which complicates things.

If you do this on an electronic, you have to take care not to stop for too long or jiggle the carriage, as you can upset the programming.

Of course if you're using two balls you can use different colours.

If you find you are often knitting using more than two cones or balls of yarn, it is possible to buy a second yarn mast so that you can have up to four cones or balls of yarn threaded simultaneously. This makes life a lot easier.

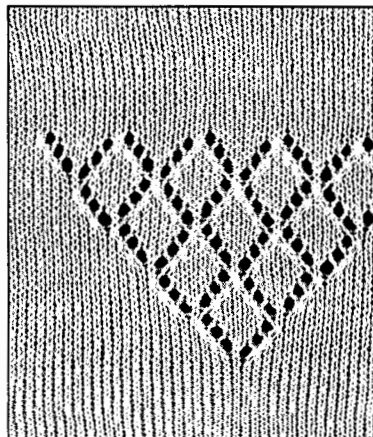
If you have a colour changer and decide to use its yarn mast, then you should knit the entire garment and the tension square using that yarn mast. The spring on the colour changer yarn mast is much stronger than the spring on the standard yarn mast and this affects the tension that the machine knits to.

Motifs don't have to be pictorial of course, you could knit a column of Fair Isle.

You can also knit motifs in lace and with lace of course you can have more than one motif without having floats to worry about.

On punchcard machines, when knitting lace motifs, the point cams are positioned in a different way to Fair Isle and the edge pins

MOTIF IN LACE

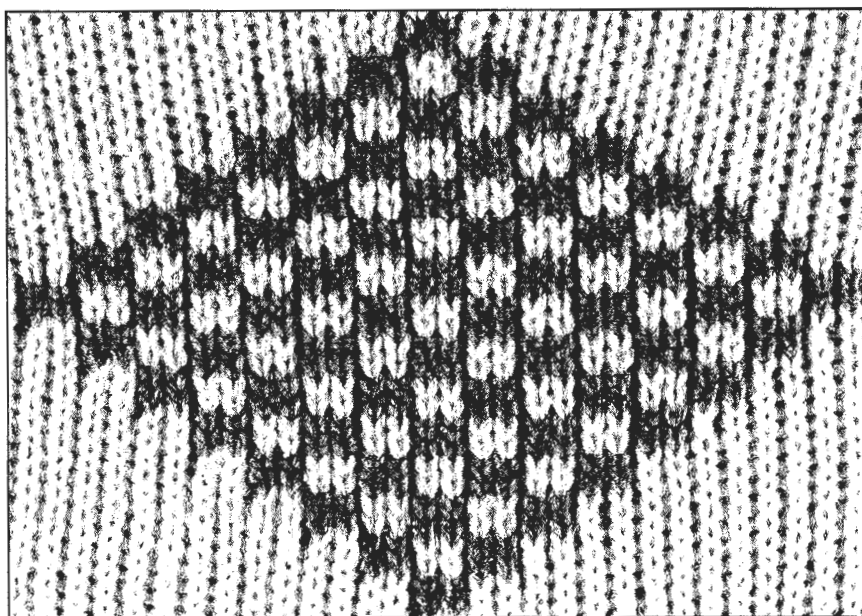




have to be used as well.

The edge pins are positioned over the two needles to the outside of the diamonds on the needle bed. So, if you're knitting a motif over the central 24 needles the edge pins lie over needles 13 and 14 on both sides. The point cams then lie between needles 14 and 15. Positioning the point cams like this ensures that needles 13 and 14 pass through the carriage in the lace knitting position and needle 13 is ready to accept any stitch that is transferred from needle 12. At the same time, the edge pins prevent stitches from needles 13 and 14 (which are within the adjacent pattern repeat) from transferring. If you just position the point cams between needles 12 and 13 as for Fair Isle, any stitch transferred from the 12th needle is dropped. This complication doesn't occur with electronic machines as all the needles pass through the carriage in the lace knitting position, but only those within the point cams will be transferred. So the point cams mark the exact edge of the motif in the usual way.

With both Fair Isle and lace you can move the point cams during knitting. With Fair Isle you can make quite an imaginative picture doing this. Some manuals have examples using a punchcard for a steam engine. By moving the cams, you can produce a train of trucks plus an engine. For the first part of the card, you knit with the cams several motifs apart. When you reach the row where the engine cab and chimneys are about to be knitted, the cams are



▲ PICTURE MOTIF

MOTIF IN FAIR ISLE

reduced to one pattern repeat apart at one side. The sample shows this with just one truck and engine (I didn't want the photograph to spread across two pages!).

You can also knit shapes by moving the point cams. Use a very simple card when doing this (No. 1 or No. 2). To knit a diamond start with the point cams touching, then move them out one or two positions every one or two rows. Then move them back in every one or two rows until they touch. You don't have to stick to diamonds, try a diagonal band or an irregular shape. When using such simple cards you don't have to stick to the 24 stitch pattern repeats.

On electronic machines, when moving the point cams you still have to observe the rule that you can only move the point cam when the carriage is at the opposite side of the needle bed.

You can also create shapes in lace. The photograph shows a sample knitted using card No. 1. On punchcard machines, start by positioning the point cams between needles 6 and 7 on both left and right. The edge pins go on needles 5 and 6 on both sides. Knit seven rows, then at RC007, 014, and every following seventh row, move the edge pins and point cams outwards four needles on both sides. Count the needles the edge pins are lying over as the first two needles. So at RC007 the

edge pins are moved to needles 9 and 10, and the point cams lie between 10 and 11.

On electronic machines put the N1 cam between needles 4 and 5 on the left and the point cams at 4 on the left and right. The point cams are moved outwards four needles every seven rows as on the punchcard machine, but because the cams can only be moved when the carriage is on the opposite side, the moves have to be staggered. The left point cam is moved on RC006 and the right on RC007; the right on RC013 and the left on RC014 and so on.

So now get out your point cams and play at your machine and see where your creativity takes you.

12 PLEATED CARDIGAN

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines.

MATERIALS

Celandine Sienna.

1 [1] x 250g cone in Shade 3 (MY).

1 [2] x 50g balls in Shade 8 (MY).

8 small buttons.

6 larger matching buttons.

GARMENT WEIGHT

Finished garment in first size weighs 295g.

The fibre content of this yarn is 50% Silk, 30% Cotton, 20% Acrylic. For further information about this yarn, please write to Celandine Limited, 44 Kirkgate, Otley, West Yorkshire LS21 3HU.

YARN THICKNESS

This yarn is medium fine weight and knits as three ply.

MEASUREMENTS

To fit bust 82-87 [92-97] cm, 32-34 [36-38] in.

Actual size 89 [103] cm, 35 [40½] in.

Length to back neck 63 cm, 24¾ in.

Sleeve seam 49.75 cm, 19½ in.

Instructions are written for the smaller size, larger size follows in square brackets. If only one figure is given, it applies to both sizes.

TENSION

37 stitches and 54 rows to 10 cm, 4 in measured over 12x1 mock rib and slip stitch pleat pattern (tension dial setting approximately 3-). 37 stitches and 46 rows to 10 cm, 4 in measured over cable pattern on MT+1- (tension dial setting approximately 4-).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment.

Punch card, as shown, before starting to knit. Fill in pattern card, as shown, before starting to knit.

Count Ns in NWP as sts throughout.

BACK

Push 84 [97] Ns at left and right of centre 0 to WP. 168 [194] Ns. Using MY, cast on by hand. Set RC at 000. Using MT, K 2 rows. Transfer sts as in needle diagram. K 133 rows. RC shows 135 and work measures 25 cm, 10 in.

SHAPE ARMHOLES

Cast off 14 sts at beg of next 2 rows. 140 [166] sts. K 133 rows. RC shows 270 and work measures 50 cm, 19¾ in. Place markers between sts 26 and 27 (31 and 32) at left and right of centre 0. Cast off.

LEFT FRONT

Insert card and lock on row 1. * Push 58 [65] Ns at left and 58 [64] Ns at right of centre 0 to WP. 116 [129] Ns. With carriage at right and using MY, cast on by hand. Set RC at 000. Using MT, K 2 rows. Transfer sts 11 and 35 at left and sts 14 and 38 at right of centre 0 on to adjacent Ns. Push empty Ns to NWP. Leave card locked (except for Knitmaster electronic machines). Cont in slip st patt (see notes). K 133 rows. RC shows 135 and work measures 25 cm, 10 in.

SHAPE ARMHOLE

Cast off 14 sts at beg of next row. 102 [115] sts. K 134 rows. RC shows 270 and work measures 50 cm, 19¾ in. Cast off *.

RIGHT FRONT

Insert card and lock on row 2 for punchcard machines, row 1 for electronic machines. Work as for left front from * to * reversing shapings by reading left for right and right for left.

SHOULDER BANDS

Press pleats on fronts towards armholes. Push 44 [52] Ns to WP. With P side facing, push Ns through pleats of front shoulder. Set RC at 000. Using MT and MY, K 1 row. Transfer sts as in needle diagram. K 40 rows. Push empty Ns to WP. Using WY, K a few rows and release from machine.

TO JOIN RIGHT SHOULDER

Push 44 [52] Ns to WP. With K side of right back shoulder facing, replace sts on to Ns. With P side of right front shoulder facing, replace sts on to same Ns. Using MT+6- and MY, K 2 rows. Cast off.

TO JOIN LEFT SHOULDER

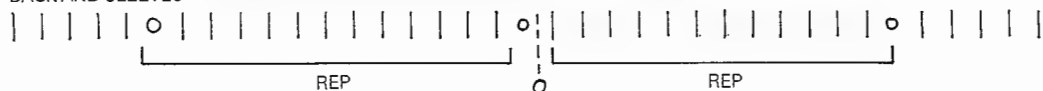
Work as for right shoulder reading left for right. Fold shoulder bands to form pleats with fold facing back and sew 4 small buttons evenly spaced through three layers of each band.

BACK WELT

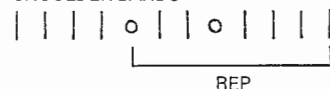
Push 130 [150] Ns to WP. With P side facing, pick up 130 [150] sts along lower edge of back and place on to Ns. * Set RC at 000. Using MT+1- and MY, K 2 rows. Transfer sts as in needle diagram for cable patt. Cont in cable patt, K 60 rows. Using MT+3-, K 1 row. Using MT-, K 65 rows without cables. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MY evenly

NEEDLE DIAGRAMS

BACK AND SLEEVES



SHOULDER BANDS



CABLE PATTERN



K 6 rows. * Cross sts 1 and 2 behind sts 3 and 4. Push Ns to HP. K 12 rows. Rep from * throughout.



SLIP STITCH

PUNCHCARD MACHINES

Left front – lock card on row 1.

Right front – lock card on row 2.

Brother machines – left part button in.

Knitmaster/Silver Reed machines – left side lever back, right side lever forward.

BROTHER ELECTRONIC MACHINES

Left part button in.

Left front – lock card on row 1.

Right front – lock card on row 1. Switch 1 up.

KNITMASTER/SILVER REED ELECTRONIC MACHINES

Place needle 1 cam between Ns 12 and 13. Press button 1 (right light on).

Left front – press button 2 (left light on for 580 machines or right light on for other models).

Right front – press button 2 (right light on for 580 machines or left light on for other models).

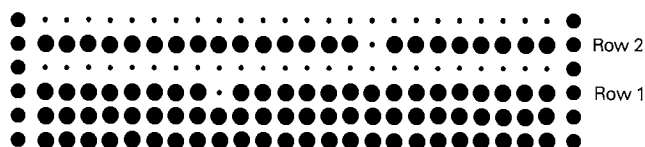
KNITMASTER/SILVER REED ELECTRONIC CHART



BROTHER ELECTRONIC CHART



PUNCHCARD CHART



On a blank card, punch 2 rows of holes as usual, then punch these 2 rows.

along the row. Using MT+6·, K 2 rows. Cast off *.

FRONT WELTS

Push 55 [66] Ns to WP. With P side facing, pick up 55 [66] sts, pushing Ns through pleats along lower edge of front and place on to Ns. Work as for back welt from * to *.

SLEEVES

Push 90 Ns at left and right of centre 0 to WP. 180 Ns. With P side facing, pick up 180 sts along side edge of armhole and place on to Ns. Set RC at 000. Using MT and MY, K 1 row. Transfer sts as in needle diagram. K 20 rows. Place marker at each end. K 210 rows. Using MT+6·, K 2 rows. Cast off.

CUFFS

Push 75 Ns to WP. With P side facing, pick up 75 sts along lower edge of sleeve and place on to Ns. Set RC at 000. Using MT+1· and MY, K 2 rows. Transfer sts as in needle diagram for cable patt. Cont in cable patt, K 48 rows. Using MT+3·, K 1 row. Using MT–, K 51 rows without cables. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MY evenly

along the row. Using MT+6·, K 2 rows. Cast off.

BUTTONHOLE BAND

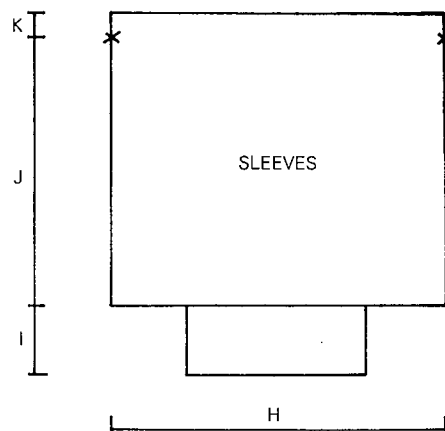
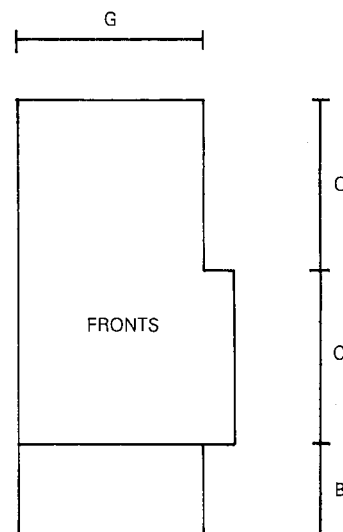
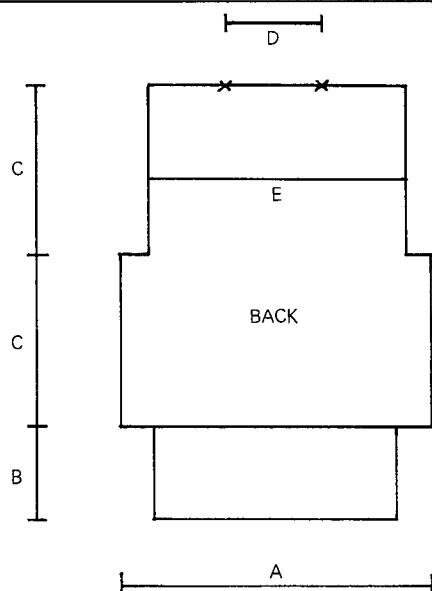
Push 180 [183] Ns to WP. With P side facing, pick up 180 [183] sts along front edge to centre back neck and place on to Ns. Set RC at 000. Using MT– and MY, K 10 rows. Counting from left edge, make buttonholes over sts 6, 7, 8, 9, 10, 30, 31, 32, 33, 34, 54, 55, 56, 57 and 58. K 20 rows. Make buttonholes over same sts as before. K 10 rows. Using MT+3·, K 1 row. Using MT–, K 10 rows. Make buttonholes over same sts as before. K 20 rows. Make buttonholes over same sts as before. K 10 rows. Make a hem by placing loops of first row worked in MY evenly along the row. Using MT+6·, K 2 rows. Cast off.

BUTTON BAND

Work as for buttonhole band omitting buttonholes.

MAKING UP

Sew rows above markers on sleeves to cast off sts of armholes on back and front. Join side and sleeve seams. Join centre back band seam. Neaten ends of bands. Finish buttonholes. Sew on buttons. Very lightly press garment.



A	= 45 [52] cm
B	= 13 cm
C	= 25 cm
D	= 14 [16.5] cm
E	= 37.5 [44.5] cm
F	= 31.25 [34.75] cm (unpleated)
G	= 27.5 [31] cm (unpleated)
H	= 48.5 cm
I	= 10.5 cm
J	= 39.25 cm
K	= 3.75 cm

NEWS LINE EXTRA

CLUBS AND COURSES

Melton Mowbray Machine Knitting Club recently held their second Knitwear Fashion Show. The show was very popular and the hundred tickets were soon sold out. The knitwear ranged from doll's clothes and a christening gown to children's and adults' garments. The show took place at Ashfordby, near Melton Mowbray and ran for an hour and three quarters. The tombola and cake stall were also a success and £287 was raised. A cheque for £150 was presented to the Ashfordby Captains Close County Primary School, where the club hold their meetings, for new P.E. equipment.

Sybil Whiston is in the process of settling into her new home in the area of Oldham where she hopes to offer her services as a lecturer, demonstrator and creator of teaching packs. If there are any knitters or clubs in the area who would like to know more about what Sybil can offer, you can reach her at 5 Pendle Grove, Royton, Oldham, Manchester for the next month.

September 28th will see the South Down Machine Knitters "Get Together" at St. Andrews Youth Centre, Burgess Hill, West Sussex, from 10.00am to 4.00pm. In the morning Irene Kreiger will be talking about Design and during the afternoon a machine demonstration and sales table will be provided by Knitmates of Crawley. The plan is to offer a lunch, coffee, tea and cakes during the day, for which the total cost will be £4.50. Further details can be obtained from Mrs. Gillian Lindsey at 19 Welbeck Drive, Burgess Hill, West Sussex RH15 0BB. Please enclose an SAE.

The Grey Green Knitting Club, Bewdley has after five years outgrown the sitting room of Marjorie Dickens and now meets at the Bewdley High School, Stourport Road, Bewdley on the

first Tuesday of the month. New members are welcome, further details from Marjorie on 0299 400651.

The Department of Design & Fashion Technology, Cardonald College, Mossbank, Glasgow G52 3AY, are offering part-time courses in machine knitting with a NWRAC Diploma and SCOTVEC National Certificate. I was unable to attend the exhibition in May of students' work from the last session, but I know that a high standard is set by the students at this college and subjects covered include everything from design through to pattern drafting and knitting. Further details about the courses can be obtained from the college at the above address. Mrs. Isobel Bain is the Lecturer to get in touch with.

Machine Knitting Classes run by the North Cheshire College at the Museum Street Centre are based on the NWRAC/MLCI Home Machine Knitting Course. The Part I Basic is run over two years and Part II follows. The classes will be starting mid-September and enrolling will take place on 2nd-5th September. Please telephone Judy on 0925 740386, Sue on 0942 36378, or Liz on 0942 35689 if you require more information.

Chippenham Technical College in Wiltshire is running City and Guilds machine knitting courses starting September 1991. There will also be short course evening classes for beginners and intermediate knitters starting at this time. Further details from Heather Akers on 0249 444501.

Sylvia Jay is running classes at Wanstead House, The Green, Redbridge, on Monday evenings and Parkside Community Centre, Goodmayes Lane, Redbridge, on Thursday afternoons. A further course is running at Pier Parade, North Woolwich on Friday afternoons. Further details from Sylvia on 081-534 4644.

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12/14



KALEIDOSCOPE

It's August and those hard working animals the donkey and the elephant are taking a holiday. No heavy burdens for these two to carry, just smart blankets and their best headgear for a day on the beach.

13 DONKEY AND ELEPHANT

PATTERN RATING

* Easy to knit.

MACHINES

This pattern is suitable for standard gauge machines.

MATERIALS

Denys Brunton De Lux 4-ply.

DONKEY

A small amount in Brown (MC), Flesh (A), Black (B), Orange (C), Red (D), Yellow (E) and Green (F).

Stuffing

Small amounts of black and white felt.

Glue

Small straw hat approx. 10 cm, 4 in diameter.

ELEPHANT

A small amount in Grey (MC), Flesh (A), Green (B), Yellow (C), Orange (D) and Red (E).

Stuffing

Small amounts of black and white felt.

Glue

The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to Denys Brunton Designer Yarns, Moorland Mills, Law Street, Bradford Road, Cleckheaton, West Yorkshire BD19 3QR.

YARN THICKNESS

This yarn is medium weight and knits as four ply.

MEASUREMENTS

Donkey - 20 cm, 8 in tall.

Elephant - 18.5 cm, 6½ in tall.

TENSION

No tension square necessary (tension dial setting approximately 7).

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side.

TEMPLATES FOR EYES

Cut two of each for each toy.

EARS (KNIT 2)

Push 16 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MC, K 24 rows. Using MT-3 and A, K 24 rows. Break off yarn, leaving a long end. Using a tapestry needle, thread

end of yarn through all sts and release from machine.

LEGS (KNIT 4)

Push 30 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set

RC at 000. Using MC, K 34 rows. Using MT-2 and B, K 2 rows. Transfer every alt st to adjacent N. Push empty Ns to NWP. Using MT-3, K 2 rows. Using MT-4, K 2 rows. Break off yarn, leaving a long end. Using a tapestry needle, thread end of yarn through all sts and release from machine.

TAIL

Using MC, cast on 6 sts by hand. Using MT-2, cont in circular cord knitting. K 40 rows. Cast off.

BLANKET

Using C, cast on 40 sts by hand. Set RC at 000. Using MT, K 10 rows. * K 2 rows D, 2 rows E, 2 rows F and 10 rows C. Rep from * once more. ** K 2 rows F, 2 rows E, 2 rows D and 10 rows C. Rep from ** once more. RC shows 74. Cast off.

MAKING UP

Thread lengths of matching yarn through open loops of body, gusset, head, ears and legs. Unravel WY. With right side inside, fold body in half and sew in gusset up to markers. Join neck seam. Turn to right side. Stuff. Pull up, gathering sts at tail end of body and gusset and secure. Pull

DONKEY

BODY

Push 50 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MC, K 50 rows. Dec 1 st at each end of next 10 rows. Place marker at each end. Dec 1 st at each end of next 6 rows. RC shows 66. Cast off rem 18 sts.

GUSSET

Push 20 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using A, K 50 rows. Dec 1 st at each end of next 9 rows, K 1 row. Cast off rem 2 sts.

HEAD

Push 40 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MT+1 and MC, K 16 rows. Using MT, K 20 rows. Using MT-2 and A, K 4 rows. Transfer every alt st to adjacent N. Push empty Ns to NWP. Using MT-3, K 2 rows. Using MT-4, K 2 rows. Break off yarn, leaving a long end. Using a tapestry needle, thread end of yarn through all sts and release from machine.

BACK

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Push 53 [57, 61, 65] Ns at left and right of centre 0 to WP. 106 [114, 122, 130] Ns. * Push corresponding Ns on ribber to WP. Arrange Ns for 1x1 rib. Using MC, cast on and K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-6/MT-6, K 24 rows. Transfer sts for st st *.

MACHINES WITHOUT RIBBER

Push 52 [57, 61, 64] Ns at left and 52 [56, 61, 64] Ns at right of centre 0 to WP. 104 [113, 122, 128] Ns. * Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and MC, K 47 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed *.

1ST AND 4TH SIZES

Inc 1 st at each end.

2ND SIZE

Inc 1 st at right edge.

ALL SIZES

106 [114, 122, 130] sts.

ALL MACHINES

Set RC at 000. Using MT, cont in border patt, K 61 rows. Cont in st st and MC **. K 89 [105, 121, 137] rows.

SHAPE NECK

Using a length of MC, cast off centre 34 sts. Push 36 [40, 44, 48] Ns at left to HP and cont on rem sts for first side. K 1 row. Cast off 4 sts at beg of next and foll 2 alt rows. 24 [28, 32, 36] sts. K 2 rows. Cast off. With carriage at left, push rem Ns from HP to UWP. Finish to correspond with first side reversing shapings.

FRONT

Work as for back to **. K 61 [77, 93, 109] rows.

SHAPE NECK

Using a length of MC, cast off centre 20 sts. Push 43 [47, 51, 55] Ns at left to HP and cont on rem sts for first side. K 1 row. Cast off 4 sts at beg of next and foll alt row, K 1 row. Dec 1 st at beg of next and every foll alt row until 24 [28, 32, 36] sts rem. K 10 rows. Cast off. With carriage at left, push rem Ns from HP to UWP. Finish to correspond with first side reversing shapings.

SLEEVES

Push 35 [38, 41, 44] Ns at left and

14 CHILD'S SWEATER WITH BORDER PATTERN

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard machines with or without a ribber.

MATERIALS

Emu Superwash 4-ply

5 [6, 7, 8] x 50g balls in Cream (MC).

1 [1, 2, 2] x 50g balls in Pink (A).

1 [1, 1, 1] x 50g ball in Blue (B).

1 [1, 1, 1] x 50g ball in Red (C).

1 [1, 1, 1] x 50g ball in Green (D).

GARMENT WEIGHT

Finished garment in third size weighs 305g.

The fibre content of this yarn is 100% Pure New Wool. For further information about this yarn, please write to Emu Wools Ltd, Leeds Road, Greengates, Bradford, West Yorkshire BD10 9TE.

YARN THICKNESS

This yarn is medium weight and knits as four ply.

MEASUREMENTS

To fit chest 61 [66, 71, 76] cm, 24 [26, 28, 30] in.

Actual size 72 [77, 83, 88] cm, 28½ [30¼, 32¼, 34¼] in.

Length to shoulder 40 [44, 48.5, 52.5] cm, 15¾ [17¼, 19, 20¾] in.

Sleeve seam 27 [29.5, 32.5, 35.5] cm, 10¾ [11¾, 12¾, 14] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

29 stitches and 39 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 7).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment.

Punch card, as shown, before starting to knit.

Knit two colour Fair Isle rows with first colour given in back feeder 1/A to knit background and second colour given in front feeder 2/B to knit contrast pattern.

BORDER PATTERN

BACK AND FRONT

Insert punchcard and lock on first row. Using MC, K 2 rows. * Using A, K 4 rows. Make a hem by placing loops of last row worked in MC on to corresponding Ns. Using B, K 4 rows. Using A, K 4 rows. Make a hem by placing loops of last row worked in B on to corresponding Ns. * Using MC, K 4 rows. Release card and cont in Fair Isle patt. K 3 rows MC/D, 4 rows MC/C, 2 rows MC/B and 3 rows MC/A. Lock card on 16th row. Cont in st st. Using MC, K 4 rows. ** Rep from * to *. Using MC, K 2 rows. Release card and cont in Fair Isle patt. K 4 rows MC/D and 3 rows MC/C. Remove card. Cont in st st. Using MC, K 2 rows. Using A, K 4 rows. Make a hem by placing loops of last row worked in MC on to corresponding Ns. ** These 81 rows form patt.

SLEEVES

Insert punchcard and lock on 16th row. Using MC, K 2 rows. Work as for back and front from ** to **. These 29 rows form patt.

right of centre 0 to WP. 70 [76, 82, 88] Ns. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Cont in border patt, K 29 rows. Cont in st st and MC, K 1 row. Shape sides by inc 1 st at each

end of next and every foll 8th [9th, 11th, 12th] row until there are 86 [92, 98, 104] sts. K 11 [14, 12, 17] rows. RC shows 98 [108, 120, 132] and work measures 22 [24.5, 27.5, 30.5] cm, 8¾ [9¾, 10¾, 12] in. Cast off.

CUFFS

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using MC, cast on 56 [58, 60, 62] sts in 1x1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-6/MT-6, K 24 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 56 [59, 59, 62] Ns to WP. Work as for back from * to *.

ALL MACHINES

With P side facing, replace 70 [76, 82, 88] sts from lower edge of sleeve on to Ns, gathering evenly. Using MT+3, K 1 row. Cast off.

NECKBAND AND BORDER

Join right shoulder seam.

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Push 73 Ns at left and right of centre 0 to WP. 146 Ns. Work as for back from * to *.

MACHINES WITHOUT RIBBER

Push 73 Ns at left and right of centre 0 to WP. 146 Ns. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MT-2 and MC, K 6 rows. Using MT-3, K 11 rows. Using MT-2, K 6 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed. K 1 row.

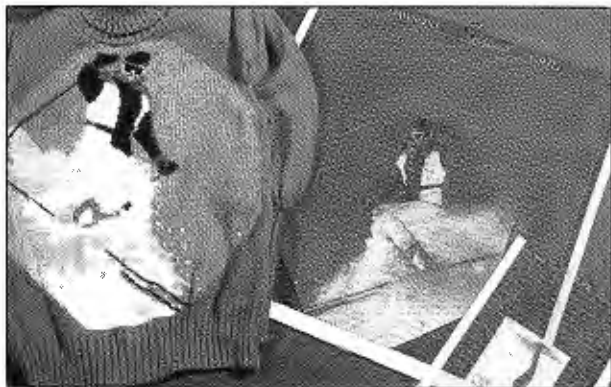
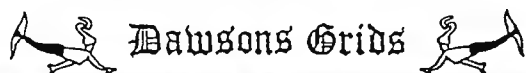
ALL MACHINES

Insert punchcard and lock on 22nd row. Using MT-4 and MC, K 1 row. Using A, K 4 rows. Make a hem by placing loops of last row worked in MC on to corresponding Ns. Using MC, K 2 rows. Release card and cont in Fair Isle patt. Using MT-3, K 3 rows MC/C and 4 rows MC/D. Remove card. Cont in st st. Using MT-2 and MC, K 2 rows. Using A, K 4 rows. Make a hem by placing loops of last row worked in MC on to corresponding Ns. Using MT-1 and B, K 4 rows. Using A, K 4 rows. Make a hem by placing loops of last row worked in B on to corresponding Ns. Using MC, K 1 row. Do not break yarn. Using WY, K a few rows and release from machine, leaving Ns in WP. With carriage at right and K side facing, replace sts on to Ns. With P side facing, pick up 66 sts around back neck and 80 sts around front neck and place on to Ns. Using MT+3, K 1 row. Cast off.



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PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on ball band.

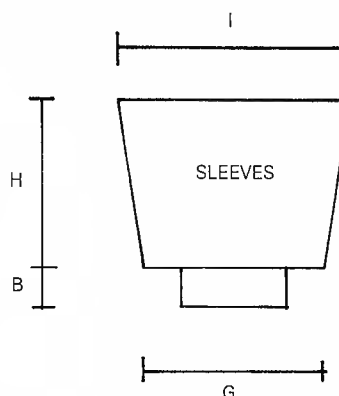
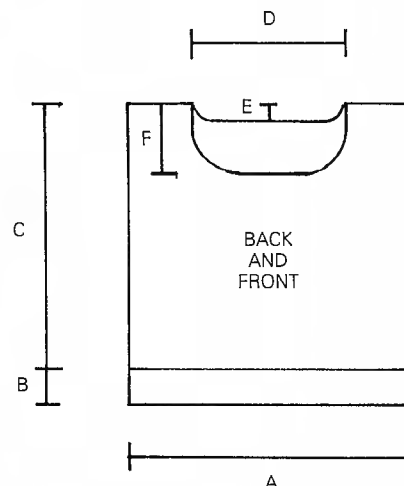
and border seam. Set in sleeves matching centre to shoulder seam. Join side and sleeve seams.

MAKING UP

Join left shoulder and neckband

MACHINES WITH RIBBER

Fold neckband in half to inside and catch down.



- A = 36.5 [39, 42, 44.5] cm
- B = 5 cm
- C = 35 [39, 43.5, 47.5] cm
- D = 20 cm
- E = 2 cm
- F = 9 cm
- G = 24 [26, 28, 30] cm
- H = 22 [24.5, 27.5, 30.5] cm
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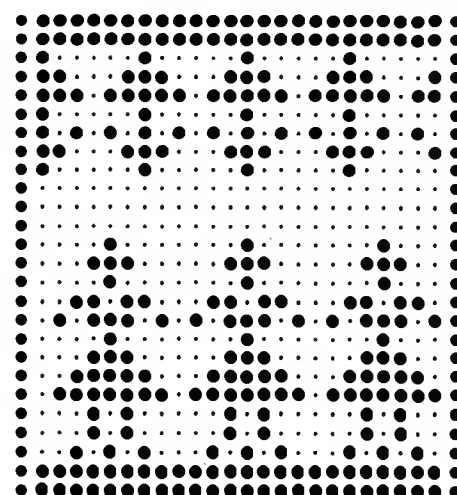


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up, gathering sts at nose end of head and secure, then join seam. Stuff. Pull up, gathering sts at top of head and secure. With right side inside, fold ears in half and join side seams. Turn to right side. Pull up, gathering sts and secure. Sew ears on to head. Attach head to body. Pull up, gathering sts in B on legs and secure, then join seam. Stuff. Pull up, gathering sts at top of legs and secure. Attach legs to body. Using A, wrap around 4 fingers 10 times to make a tassel. Using a latch tool, hook through the end of tail. Cut loops and trim. Sew tail to body. With right side inside, fold blanket in half and join long seam. Turn to right side. Refold with seam at centre. Using C, cut 10 lengths 23 cm, 9 in long. Fold each piece in half, then in half again to make 10 tassels. Using a latch tool, hook 5 tassels along each end of blanket. Attach blanket to donkey's back with tiny sts. Cut out eyes in white and black felt using template and glue to face. Cut 2 holes in wicker hat, large enough for the ears to pass through.

ELEPHANT

BODY

Push 50 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MC, K 50 rows. Dec 1 st at each end of next 10 rows. 30 sts. RC shows 60. Using WY, K a few rows and release from machine.

GUSSET

Work as for gusset of donkey.

HEAD

Push 50 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MT+2 and MC, K 20 rows. Using MT+1, K 10 rows. Using MT, dec 1 st at each end of next 15 rows. 20 sts. K 10 rows. Using MT-1, K 10 rows. Using MT-2, K 10 rows. Using WY, K a few rows and release from machine.

EARS (KNIT 2)

Push 20 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MC, K 20 rows. Using MT-3 and A, K 20 rows. Break off yarn, leaving a long end. Using a tapestry needle, thread end of yarn through all sts and release from machine.

LEGS (KNIT 4)

Push 30 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MC, K 24 rows. Using MT-2, K 2 rows. Transfer every alt st to adjacent N. Push

empty Ns to NWP. Using MT-3 and A, K 2 rows. Using MT-4, K 2 rows. Break off yarn, leaving a long end. Using a tapestry needle, thread end of yarn through all sts and release from machine.

TAIL

Using MC, cut a length 91.5 cm, 36 in long. Fold in half, then fold in half again. Tie a knot at open end. Hold knotted end between finger and thumb of left hand. Twist the other end with the right hand until it twists itself tog. Knot ends tog.

BLANKET

Using B, cast on 50 sts by hand. Set RC at 000. Using MT, K 10 rows. * K 2 rows D, 1 row E, 3 rows C and 4 rows B. Rep from * once more. K 3 rows C, 1 row E, 2 rows D, 4 rows B, 3 rows C, 1 row E, 2 rows D and 10 rows B. RC shows 56. Cast off.

SQUARE FOR HEAD

Using B, cast on 15 sts by hand. Set RC at 000. Using MT, K 4 rows. K 2 rows D, 1 row E, 3 rows C, 4 rows B, 3 rows C, 1 row E, 2 rows D and 4 rows B. RC shows 24. Cast off.

MAKING UP

Thread lengths of matching yarn through open loops of body, gusset, head, ears and legs. Unravel WY. With right side inside, fold body in half and sew in gusset. Turn to right side. Pull up, gathering sts at tail end of body and gusset and secure. Stuff. Pull up, gathering sts at neck end of body and secure. Pull up, gathering sts of trunk and secure, then join seam. Stuff. Pull up, gathering sts at top of head and secure. Sew a line of tiny sts along seam of trunk and pull up to curve the trunk inwards and secure firmly. With right side inside, fold ears in half and join side seams. Turn to right side. Pull up, gathering sts and secure, then sew to head. Attach head to body. Pull up, gathering sts in A on legs and secure, then join seams. Stuff. Pull up, gathering sts at top of legs and secure. Attach legs to body. Sew tail to body with knot at the end. Trim to make a tassel. With right side inside, fold blanket in half and join long seam. Turn to right side. Refold with seam at centre. Using D, cut 10 lengths 23 cm, 9 in long. Fold each piece in half, then in half again to make 10 tassels. Using a latch tool, hook 5 tassels along each end of blanket. Attach blanket to elephant's back with tiny sts. Using D, cut 4 lengths 46 cm, 18 in long. Fold each piece in half, then in half again to make 4 tassels. Using a latch tool, hook 1 tassel to each corner of square. Attach to head with tiny sts at each corner. Cut out eyes in white and black felt using template and glue to face.

SWISS DARNING

This method of embroidery is a simple way of adding decoration to your knitting. Small areas, finishing touches and a few stitches in a different type of yarn are easy to add once the knitting is completed. Many of our patterns feature Swiss darning so, if you have had any doubts, here is a step-by-step guide.

Using a tapestry needle threaded with the embroidery colour, begin at the top right of the motif.

Row 1: Bring needle from back to front of work through the stitch below the first stitch to be worked. Insert the needle from right to left under both loops of the stitch just above it and draw the thread through (Fig. 1). Insert needle again in the lower stitch

and bring it out in the next stitch to the left (Fig. 2). Repeat for each stitch to be embroidered and after last stitch of row, bring needle up through stitch below instead of stitch to left (Fig. 3).

Row 2: Turn the work round and work again from right to left. Insert needle from right to left under both loops of stitch below and draw the thread through. Insert needle again in stitch above and bring it out through the next stitch at the left (Fig. 4). After the last stitch of the row, bring the needle up through the stitch above. Turn work again and repeat the two rows continuously.

To work vertical lines, begin at the top and after each stitch, bring the needle up through the stitch below from the following one.

Fig 1

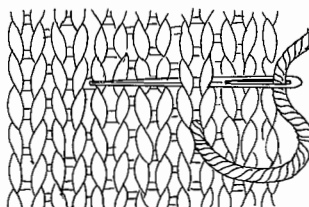


Fig 2

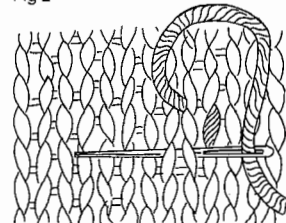


Fig 3

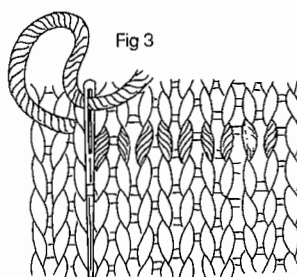
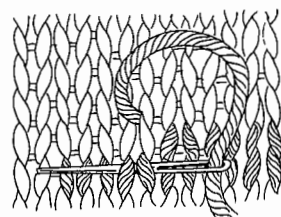
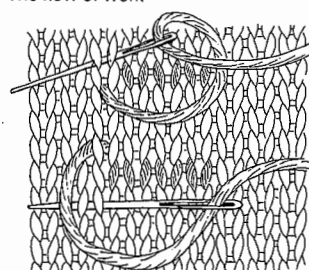


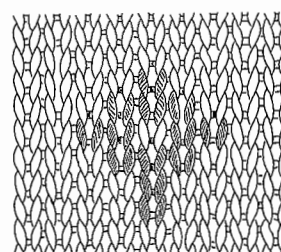
Fig 4



The flow of work



A Swiss darned motif



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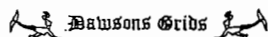
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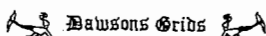
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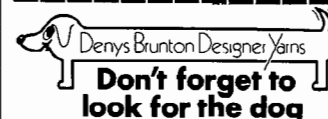
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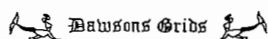
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YARNS

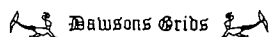
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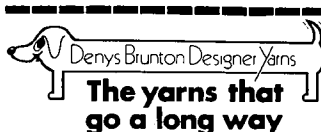
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The yarns that go a long way

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Mohairs, Lambswool, Aran, Shetlands, Cottons,

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See Yarn Markets
Page 23

6116

YARNS

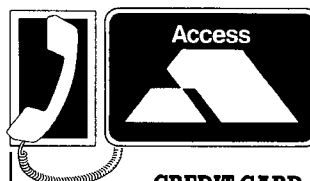
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BUTTONS

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12/21

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KNITMASTER 500 ELECTRONIC. SRP50 ribber, accessories. £425 ono. 0453 765355.

PFAFF ELECTRONIC 6000, four colour changer, little used, good condition. £950. 0205 79554.

PFAFF 6000E plus four colour changer. All in mint condition. Complete with instruction manuals. First to see will buy. £850. 0986 874430 (Halesworth, Suffolk).

BROTHER KH260, punchcard, ribber, Knitleader, table, excellent condition. Suitable for mohair/aran/chunky. £375. 021-705 1444.

BROTHER 836, plus garter and lace carriages. Complete, hardly used. Spare machine. £350. **Keyto cabinet,** £75. 0959 73508 (Kent).

PFAFF 6000 ELECTRONIC. Like new. £900. 04865 2470 (Guildford area).

BROTHER 881, ribber, extras. £450. **Transfer carriage,** £40. **Linker,** £50. 0926 632881 (Leamington).

TOYOTA KS895, ribber, table, punch, intarsia, books, punchcards, yarn. Suit beginner. £350. 021-353 6304 (Birmingham).

PASSAP DUO 80, four colour, Deco, plus accessories. U70 punch gun, wool and winder. Excellent condition. Recently serviced. 0223 844171 (Cambridge).

JONES BROTHER 4-PLY KH836, ribber, KH850, transfer carriage KA8300, table and patterns, vgc. £350 ono. 0256 28872.

BROTHER KH881, ribber 850, double bed colour changer, transfer carriage, Keyto cabinet, bench, yarn, patterns, books. £500 ono. 0282 34393.

TOYOTA KS950, ribber KS506, tilt table, lace carriage, Simulknit, transfer carriage, instruction manuals, spare needles. £400 ono. 0827 897370.

JONES KH260 and ribber vgc., also table. £395. 0206 852474 after 3.30 pm.

 Denys Brunton Designer Yarns
Fashion at prices you can afford

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16/13

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BROTHER 950i for 950 owners £1.90 inc.

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 Denys Brunton Designer Yarns
Follow the dog

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KNITMASTER 260. No extras. Telephone 0823 432483 (Taunton area).

FOR SALE

BROTHER KH890 standard gauge punchcard knitting machine, lace carriage, ribber, double bed colour changer, intarsia carriage, transfer carriage, linker, Keyto cabinet, bench. £600. 0753 884287 (Bucks).

BROTHER KH950i plus ribber, Knitleader, transfer carriage, many more extras. £900 ono. 038488 337.

BROTHER KH830 plus table, lace carriage, punchcards and Knitleader. Excellent condition. £300. 071-241 5080.

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16122

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CLASSIFIED

FOR SALE

BROTHER KH881, Knitleader lace carriage, punchcards, hole puncher, woolwinder, table. Selling up hence bargain. £195. 0525 210626 (Bedfordshire).

BROTHER KH860 punchcard machine with **KG38 Garter Carriage**. £350. 0535 680157.

BROTHER KH891 with Knitleader, lace carriage, table. Accept £200. 071-372 6471 (NW6).

TOYOTA KS901, Table, intarsia, lace carriage, books, patterns, wools. £250. 0252 722305.

BROTHER KH836, punchcards, ribber, other extras, including table. £390. 0206 47119.

FOR SALE

KNITMASTER 560 ELECTRONIC built-in radar, lace carriage, ribber, patterns, table. Good condition. £450. 0732 823094 (Kent).

SINGER FREESTYLE plus Memo II Pattern maker, ribber, never used. £350. No offers. 021-561 2874 (Birmingham).

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FOR SALE

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BROTHER ELECTRONIC KH950, 850 ribber, garter carriage, Knitleader, colour changer, table, tools and books. £850 ono. 0703 616720 evenings (Hampshire).

TOYOTA 901, lace carriage, punchcards, knit tracer, intarsia carriage, instruction manual. v.g.c. £200. 0905 611114 (Worcester).

TOYOTA KS901 and ribber, plus lace carriage, intarsia carriage, colour changer, Knit Tracer, tilt table, punch and many punchcards and books. £525 ono. 0283 223813 (Derbyshire).

FOR SALE

KNITMASTER 500 ELECTRONIC. Hardly used. £350. 0624 833090.

KNITMASTER 700 with **SRP50 Ribber** including lace carriage and radar. Excellent condition. £400. 0742 363389 (Sheffield).

SINGER 2310 Memomatic complete with table and patterns. 0455 284030 daytime only (Leics).

SINGER SYSTEM 9000. Monitor, garter transfer carriages, wool winder. 4 months old. £1,175. 0792 862868 (Wales).

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Print your advertisement clearly, one word per space, minimum of ten words.

Remember that only the words written in the boxes will appear in the magazine. One word only in each box - postcode is one word and STD code and telephone number counts as one word. Area and telephone number counts as two words.

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£ p

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Box Classified Rule (extra £4) my card number is

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Total remittance

I enclose my cheque/postal order for:

Signed Signed

Date Expiry date on card

Last Word...

DON'T MISS THIS CHANCE

Further to my piece in News Line about the ICHF Creative Stitches Show at Exeter on the 26th-28th September, I can confirm that we have been offered 25 tickets to give to our readers. I believe the tickets will cost around £3.50-£4.00 at the show, so you could be one of the lucky ones to visit the show free of charge. To get your ticket, simply write to us here at MKM and mark the front of your envelope "Exeter Draw". Let us have your name and address and the first 25 postcards drawn out of the post bag will win a complimentary ticket. The show is open each day from 10.00pm to 6.00pm and has a late night of 9.00pm on Friday. See you there.

Many people I meet at shows watch me demonstrating and then say, "What is that chair you use and is it comfortable?" Well, the answer is I use a sit-kneel stool for working at the machine as it really does help my back. For working, it positions you perfectly over the machine and although, initially, I suffered a little pain when using it, I discovered this was because the sit-kneel stool was putting my back into the correct position. Now there are no problems.

I know of two companies who manufacture this type of chair. The first is Nigel, the Furniture Man in Llandridnod Wells and the second is Aquarius Back Care of Bristol. The sit-kneel stool should be adjustable. This is because we are all a different height. A good one will set you back about £80.00 upwards, but it is worth it. I often wonder why nobody in our profession has taken up marketing them as they are really ideal for machine knitting.

NEW ADDRESS

Aisin (UK) Ltd, better known to us as Toyota, have recently moved their head office premises from Bromley. Anyone who needs to contact them can now do so at Unit 4, Swan Business Park, Sandpit Road (off Burnham Road), Dartford, Kent DA1 5ED. The main reason for the move is, we understand, to improve despatch and administration by having all departments located in one place.

Should you have the need to telephone Toyota for sewing machines or knitting machines, the new numbers are: Customer Services - 0322 279258. General Enquiries - 0322 291137, and Domestic Machines Sales Department - 0322 291013.

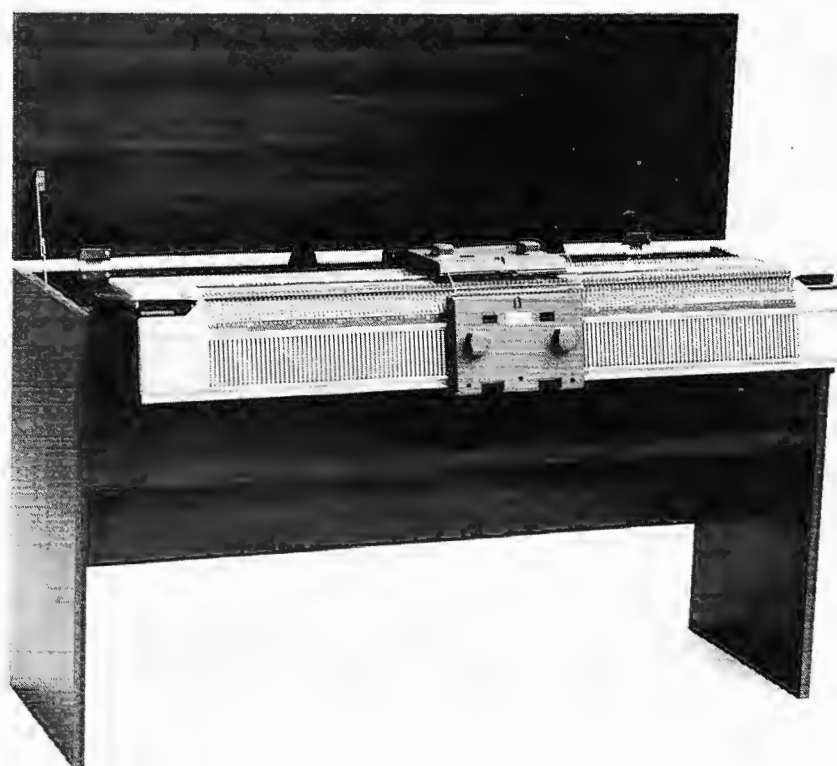
CITADEL TAPE

Many knitters have had problems obtaining viscose tape for Ann Brown's Posh Frocks patterns since Europa Yarns ceased trading in January. As many of Ann's patterns use this yarn, particularly her new Suit Collection, Ann is now being supplied with the Citadelle tape direct from Schewe in Germany. She also has a French viscose tape called Flashes by Bouton d'Or which matches Coral or Purple Hobby and Emerald Grigna. Both tapes are available by mail order from Posh Frocks at 35 The Links, Whitehill, Bordon, Hampshire GU35 9HB, at £3.99 per cone plus 50p for post and packing. You can send a sample of your yarn for colour matching if you require.

Following my report in News Line about the new Keyto cabinet for Singer knitters, I can add that Keyto have launched a cabinet for Bond knitters. It is a simple, low priced cabinet which, by means of a slide action, allows the machine and ribber to be stowed away easily. The cabinet is flat packed and available in two colours, Honey Teak or Warm Walnut with

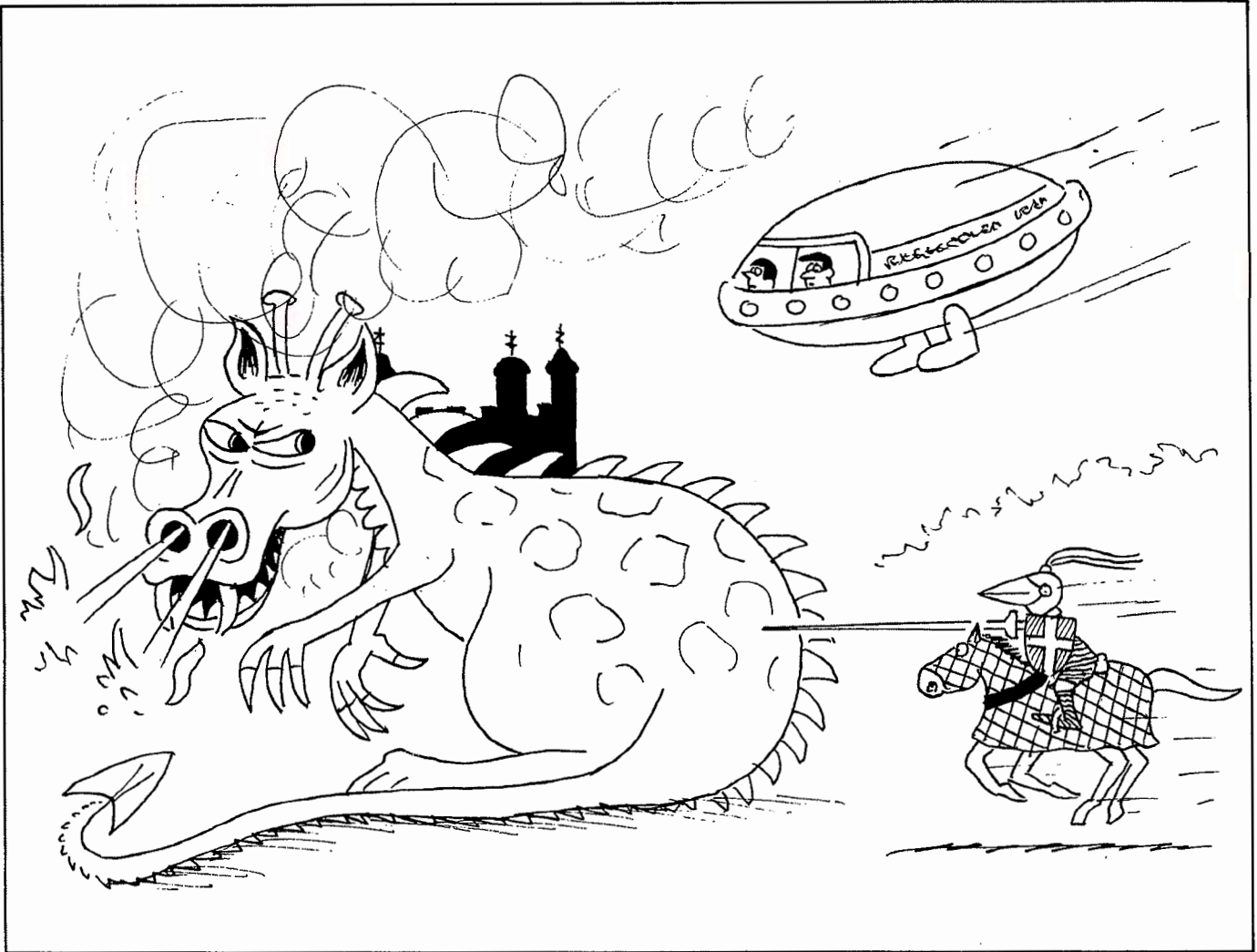
a grained melamine finish. The overall size is 49½ inches long by 28½ inches high by 15½ inches deep and the price is around £109.95. Further details about all Keyto cabinets from Keyto, Unit 2, Halliwell Industrial Estate,

Wapping Street, Halliwell Road, Bolton BL1 8DN.



Fax or 'phone 0386 833489 your direct line to our News Editor
Keni Freeman

THE YOLK FOLK



The night sky of long ago London glowed an angry, fiery red. Great tongues of fire leapt upwards from scores of flaming wooden buildings that had been the houses and shops of so many folk, many of whom had fled to the Tower Gates asking to be allowed to enter the safety of the stout walls and battlements.

"A monster, three chains long, breathing fire and choking smoke, is prowling the City, turning all in its path to cinders."

"'Tis a dragon with flaming nostrils and a cruel mouth as large as a cavern, it roars like I've never heard before. The fire from that monstrous mouth is hotter than a thousand summer suns."

"Our houses are ablaze and I fear many folk have perished this sad, unhappy night."

These were just a few of the stories told that night by the ever growing crowd of terrified refugees. The Tower Commander told the Guard to allow them in and provide them with food and shelter.

But would even the Tower with all its battlements, weapons, moat and garrison of soldiers be able to overcome the creature

Trouble at the Tower

PART TWO

causing so much fear, havoc and damage in the City of London?

Our twins felt some sense of relief when they saw a platoon of foot soldiers armed with muskets and lances leaving the Tower Gates to hunt and destroy the roaring menace. Others were busy getting the big cannons ready to fire from the Tower's high walls, if the foot soldiers were not able to stop the advance of the dreaded dragon.

Reggie was the first of the twins to speak. "What can we do to help?" he asked his sister, but before **Peggie** could reply, added, "Let's take **Eggmobile** One on a

flight over the City. We might see something that the people on the ground cannot see. It might help the human folk to make a plan to destroy this fiery bully and **eggstinguish** its flames forever."

Peggie was a little worried, "But what about all those flames and smoke in the air?", she replied. "Won't that make it **eggstremely** dangerous?"

"Not if we use the cooling system properly – and the vision monitors will help us get a good view, even through the smoke," claimed **Reggie**.

Feeling a little happier, **Peggie** agreed they should take

Eggmobile One aloft and without further delay, the twins were high above the streets and timber houses of London of the Middle Ages.

"Look, I can see the soldiers," cried **Peggie**, "but they look so tiny and the bullets from their muskets just bounce off the scaly skin of the monster."

One thing that the twins did notice though, was that one shot had entered the monster's mouth and caused it some little pain. Not enough however to stop the beast who turned angrily on the soldiers, forcing them to flee from the great gusts of fire shot at them.

The soldiers were forced to retreat from the battle but the twins then noticed something else. Although the Dragon's body was so huge, the **leggs** supporting all that weight were quite short which made its movements very slow and the creature found it hard to twist and turn.

A plan was indeed forming in the twins' minds. They must now return to the Tower and speak with the Commander.

They told him how they had



seen two things which might help defeat the raging, roaring monster. The soft inside of the mouth was one weakness, slowness in moving and turning was another.

The Commander sent for his most trusted Knights and told them of the report from our twin friends.

One of the Knights, Sir George, having listened carefully to all that was said, volunteered to ride on his white charger into the City. He would wear his suit of chain armour, take his shield as a defence, a heavy lance as a weapon – and confront the beast, face to face.

So mounted high on his stallion, Sir George rode through the Gates, clattered down Tower Hill, bravely guiding his steed to the City, where the Dragon could be seen and heard so clearly.

The twins circling above feared that, even with all his extra speed, training and bravery, Sir George would find the enemy a most difficult foe to overcome.

Unless...

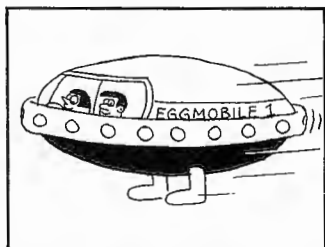
Sir George prepared to charge, the monster prepared to launch his fiery attack and then...

Eggmobile One zoomed low over the dragon's head, just enough to make it turn its head slowly skywards.

But time, also, for Knight and charger to place themselves perfectly for Sir George to thrust his heavy lance deep into the monster's mouth as soon as the creature turned to face him again.

A great choking noise came from the inner depths of the dragon as it swallowed and was finally burned entirely, by its very own flames.

Time for Sir George to return to the cheering crowds at the Tower, where he was acclaimed as Saint George, Patron Saint of England.



Time too for our time travellers to return to Little Poaching and time for me to say, "See you next month on the Korner."

WIN YOUR VERY OWN KNITTING MACHINE

Mattel, one of the world's top toy companies, are sponsoring the Junior Crossword and the prize

for the winner, drawn out of the post bag each month is a **Mattel Knit Magic**. This easy to operate circular knitting machine comes complete with needle, tension arm, instructions and yarn. The **Knit Magic** is available at selected toy shops.

Once you have solved the Junior Crossword, send in your answers on a postcard or back of an envelope to: Kids' Korner Junior Crossword, Machine Knitting Monthly, 3 Bridge

Avenue,
Maidenhead,
Berks SL6 1RR.

At the end of each month the first correct card drawn out of the post bag will receive a **Mattel Knit Magic**.



BLOOMING BEAUTIFUL

Just a few more place names that you may wish to use on your map of our invented land. As you may know, people who draw maps are called cartographers. I wonder how many budding cartographers are reading our Korner?

Aster Arcade	Berry Bend
Grape Gardens	Grapefruit
Parsnip	Grange
Promenade	Pear Park
Sweetcorn	Tomato Towers
Square	Chestnut Circus
Carrot Chine	Mushroom
Kiwi Knoll	Meadow
Radish Ridge	Sunflower Steps
Violet Villas	Wisteria Wall

Next month I'll give you the final additions to our list of place names and details of the competition.

WHAT'S IN A NAME?

Well, quite often the answer is that from one name you can make a number of words from the letters in that name. So I thought we would take a close look at **MATTEL** and see how many words of three or more letters we can make from that name.

Without using the names of people and places, see how many words you can find. The ones I found are given in the Answer Spot.

Happy searching!

JUNIOR CROSSWORD

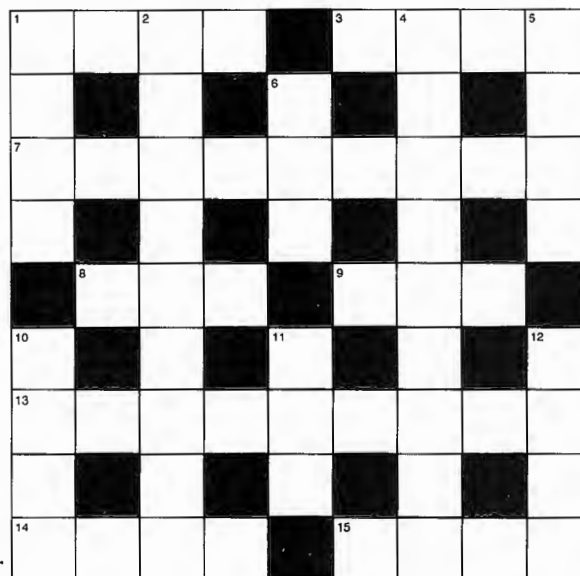
Clues

Across

5. Midday [4]
6. One of the five continents [4]
8. You use one to 'ring' your friends [9]
9. Homeland of 'Neighbours' [9]
12. One twelfth of a foot [4]
13. ___ of Wight [4]

Clues Down

1. Mattel's super prize for the winner of this competition [4,5]
2. Made from the fleece of a sheep [4]
3. Capital town of Norway [4]
4. Runner who sets the speed of the race [4-5]
7. Cricket is one, soccer another [5]
10. Unwell [4]
11. Opposite of found [4]



FIND A WORD

In this game, all the answers to the questions begin with the letter "A". The numbers in brackets tell you how many letters there are in the answers. See how many correct answers you can give.

1. European country, the capital city of which is Vienna [7]
2. Person who shoots arrows from a bow [6]
3. Consists of 26 letters [8]
4. Designer of buildings [9]
5. They compete in the Olympic Games [8]
6. Mountain range in Europe [4]
7. London soccer team, sometimes called "The Gunners" [7]
8. Name of the young girl who found herself in "Wonderland" [5]

SOME SUMS

Two teasers to test the budding mathematicians who enjoy 'figuring' things out for themselves. As before, each different letter used in the teasers has to be replaced by a number so that, when you add the numbers up, they come to the total I have written below the words.

1. **G R E A T**
G R A P E S
1 2 8 8 2 3 3
(7 letters: numbers 1-7)

2. **T H I R T Y**
T H R E E
6 4 6 5 7 6
(6 letters: numbers 1-6)

ANSWERS

Some Sums

1. 9 4 6 5 9 9 6
3 2 1 4 4 4
3 2 5 1 3 6
1 2 8 8 2 3 3
6 4 5 7 2 3
6 4 2 5 1

Find A Word

1. Austria
2. Archer
3. Alphabet
4. Architect
5. Athletes
6. Alps
7. Arsenal
8. Alice

What's In A Name?

tea, teal, team, teat
melt, met, metal, tale, tame, tat,
mate, matt, matte, meal, meat,
lea, leat, lett, male, malt, mat,
Ale, Alt, ate, eat, elm, lame, late,

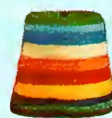
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